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ABSTRACT

A study of the games played by children in Brisbane, Australia was conducted to provide information for physical education curriculum development and to compile a descriptive record for the period from 1975 to 1976. Attention was given to physical activities in which two or more children proceed with observable rules of conduct toward a predetermined outcome whereby winners or losers can be determined. Observed were basic play characteristics such as walking and dodging, play elements such as strategy and chance, the area of play, quality of touch, and group characteristics. To ensure that all areas of Brisbane were included in the survey, one state school was randomly selected from each of the 21 electoral wards of the city. The population of the sample was 10,797; 4,824 children were observed in game situations. Specific results were found for the following game characteristics: playground versus syllabus games, sex differences, group characteristics, behaviors in adventure and traditional playgrounds, and game location. Ten appendices compose the major portion of the study report; these describe numerous games, including ball, pursuit, skipping, clapping, hopscotch, and marbles. (RH)

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Playground Game Characteristics of Brisbane Primary School Children

P. L. Lindsay and D. Palmer

ERDC Report No. 28

Education Research and Development Committee

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Commonwealth Department of Education

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CONTENTS

	Page
ACKNOWLEDGMENTS	iii
PREFACE	v
INTRODUCTION	1
THE CLASSIFICATION SYSTEM	2
THE SAMPLE	3
DEFINITION OF TERMS	5
RESULTS	8
Playground games *v.* syllabus games	8
Sex differences in observed games	9
Group characteristics	11
Adventure playgrounds	12
Location of game	13
RECOMMENDATIONS	14
CATEGORIES; TABLES	15
Categories	15
Table 1: Percentage of response for total population and for syllabus	16
Table 2: Percentage of response for total population subdivided into two groups: Grades 2–4 and Grades 5–7	17
Table 3: Relative percentage per variable	19
Table 4: Pearson Product Moment Correlation	20
Table 5: Spearman Rank Correlation	20
APPENDIXES: GAMES DESCRIPTIONS	21
Appendix 1: Ball games	22
Appendix 2: Pursuit games	53
Appendix 3: Skipping games	84
Appendix 4: Hopscotch	104
Appendix 5: Elastics	111
Appendix 6: Marbles	120
Appendix 7: Knuckle-bones/Jacks	129
Appendix 8: Clapping games	134
Appendix 9: Counting-out rhymes	155
Appendix 10: Miscellaneous games	160
INDEX	171

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The many children who shared our interest in their games

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PREFACE

The game's the thing

Lindsay and Palmer's study of the playground game characteristics of Brisbane primary school children is one of the most original and exciting projects involving Australian children to have been carried out in recent years. Not since the two editions of *Cinderella Dressed in Yella* (Turner 1969, 1979), which documented children's playground rhymes, has the private world of Australian childhood been so thoroughly and sensitively observed.

The volume of scholarly research in this area is slender indeed, and one may wonder why the Australian child's own world has been so poorly studied in recent years. Perhaps it is a kind of adult ethnocentrism which has prevented our scholars realising the value of children's perception and practice of their own reality, or perhaps the 'tyranny of distance' has kept Australian scholars isolated from an area of study whose importance has long been recognised elsewhere.

It was an American scholar, Dorothy Howard, who was 'the first person to systematically collect, collate, transcribe, annotate and publish a comprehensive sampling of Australian children's games' (Factor 1980a). Dr Howard spent nearly a year in Australia in 1954–55 as a Fulbright scholar and published a number of articles about her research, prompted by what she described as 'the great silence from "down under" '. Having found that the first question put to her on her arrival in Australia was 'Do Australian children have any folklore?', Dorothy Howard replied:

> My findings to date, (after having worked in Victoria, New South Wales, Queensland and Tasmania) include over 700 game names; descriptions of about 400 games; 175 autograph album rhymes; 50 rope skipping rhymes; 40 counting out rhymes . . .; the words for about 15 singing games (with music notation for 8); a few riddles, tongue-twisters, trick rhymes; hand, finger and toe rhymes; rhymes for taunting, swearing an oath, bouncing ball; and nonsense rhymes. All this is folklore—transmitted from children to children without benefit of printed book or adult sponsor. (Factor, 1980*a*:22)

Perhaps it is a sign of continuing colonial insecurity that academic researchers in Australia are still largely preoccupied with 'high culture', leaving the vast body of popular, or 'low', culture to musicians and dedicated and knowledgeable amateurs (in the best sense of the word) such as the Australian Folk Trust and the Victorian Folk Song and Dance Society. Yet the significance of the 'culture of the folk', including children's games, is assuming increasing importance in contemporary Australian society.

Post-war immigration into Australia has involved one of the most elaborate pieces of social engineering undertaken in the modern era, and our present cultural diversity challenges us with two over-arching issues: how to ensure a just allocation of resources and rewards among all ethnic groups in Australia, and how to maintain a sense of national unity and a distinctive Australian ethos in the light of our multicultural reality. There are many social, economic and political issues involved here, but I would stress that no immigrant or person of immigrant family can compete for power and resources without a thorough knowledge of Australian society and language, much of which is contained in the popular customs and practices which are the province of the folklorist. Furthermore, consideration of a national ethos must include the experiences of the folk, be they Italian cane-cutters and tobacco-growers or Irish bushrangers and political revolutionaries.

The study of children's traditional games is part of this folkloric heritage, and Lindsay and Palmer's study is a valuable break into the great Australian silence described by Dorothy Howard. Their work has provided material of great interest to teachers and scholars working in many different subject areas. Well-known writers on games, play

and children's lore come from several nationalities and a variety of disciplines: literature, philosophy, developmental psychology and history are represented by names such as the Opies, Huizinga, Sutton-Smith and Turner. Now Lindsay and Palmer have brought additional insights from the field of physical education.

Why does children's play hold such fascination for scholars of such diverse backgrounds? Perhaps it is because the issues which arise in the study of play and games are ones which concern the very nature of man and his societies. Lindsay and Palmer highlight many of these issues: co-operation versus competition, male versus female, group participation versus solitude, for example. Furthermore, ethologists, such as Hinde (1970), who study play in animals cause us to acknowledge man's kinship with species other than *homo sapiens*, and invite us to humility in accepting our place in evolution.

Theories of play are legion, and each discipline has its variant. In my own discipline, psychology, Piaget's writings on play and games have had considerable influence on contemporary thinking in both psychology and education. To Piaget, play is essentially a cognitive activity, associated with the child's efforts to know his world, and to assimilate his experiences into his own reality. Games with rules, of the type studied by Lindsay and Palmer, are a type of play which rarely occurs before stage two (age 4 to 7) and which belongs mainly to the third period (from 7 to 11) (Piaget 1972:142). Lindsay and Palmer's report of the 'high percentage of non-players' among 'children from the infant grades' (p. 3) supports these views put forward by Piaget, yet the Brisbane material shows important sex differences which have never been considered in Piaget's influential theory. Lindsay and Palmer report, for example, on 'the absence of many Grade 7 girls' in the playing of spontaneous games, while 'no such absence was noted among the male counterpart' (p. 3). Further, they found that 'lower school girls outnumbered lower schoolboys . . . whereas the trend was reversed in the upper school . . .' (p. 4). Clearly, further research is needed to clarify these issues, which are by no means peripheral in importance to either scholarly observers or syllabus planners.

Given that sex differences in playground games do exist, the task for the teacher and syllabus planner is to decide whether or not to intervene in an attempt to eliminate or modify such differences. Intervention raises serious philosophical and practical issues related not only to sex differences but to the whole question of whether children's traditional games should be incorporated into syllabus planning or otherwise annexed or used by adults.

One of the expressed aims of Lindsay and Palmer's project was to study the characteristics of traditional children's games to 'provide information necessary towards curriculum construction in physical education . . . [to] give both students and teachers a feeling of relevance when they meet together during physical education periods' (p. 1). I am delighted that Lindsay and Palmer have interpreted 'the information necessary towards curriculum construction' mainly in terms of playground construction and basic physical characteristics of play (such as cardiovascular endurance and rhythmical movement) (pp. 11–13). There is great danger in adults annexing the private world of childhood for pedagogic ends and thereby destroying much of the invaluable learning which takes place in children's spontaneous play and games. Mary and Herbert Knapp, in their brilliant and sensitive work on the folklore of American children, *One Potato, Two Potato*, express their fears of the interfering adult. I think it is worth quoting the Knapps on this subject:

> The best laid plans of adults can never accomplish for children what children can accomplish for themselves, if given a chance. Few adults realise this, because not many have the opportunity, patience, or curiosity to observe children at unsupervised play for any length of time. When they do, they are unlikely to keep from interfering. It is the rare adult who can refrain from offering assistance when children have difficulty or who can keep his mouth shut when they begin to argue. But when the locus of authority is shifted—ever so

> slightly—from the children themselves to adult supervisors, the delicate machinery of their natural social relationships is thrown out of kilter. Left to work of its own accord, it functions in a remarkable way. Unsupervised children playing together learn how to govern themselves according to a system of rules. They learn how to deal with cheaters and cry-babies and how to make sophisticated juridical distinctions that strike a fine balance between the self-interest of individuals and the good of the group.
>
> They are competitive, but winning is not their goal. They come together voluntarily for a good game. Thus they learn the joy of team play and group solidarity without suffering from the depersonalization and bitterness that mark fiercely competitive, supervised contests where the goal has been reduced to mere victory.
>
> They let off steam releasing tensions created by the repressive atmosphere of the school. They mock the larger culture, distancing themselves from the intrusive demands of advertising. They play with the emotion of fear, thus becoming less fearful.
>
> In all this, they are guided by their folk tradition ... (Knapp 1976:1–2)

The thorny question of adult intervention in children's games is discussed by almost every writer on this subject. Huizinga says that 'all play is a voluntary activity. Play to order is no longer play' (1949:26). Yet, as Kotzman (1973) points out, 'children sometimes play games which they do not really enjoy ... because of loneliness, and the fear of group rejection'. Here the issues involved are ones which Kotzman has called 'power relations within a peer group and resulting group pressures for conformity' (p. 89). Lindsay and Palmer's research clearly cries out for a complementary analysis of the sociology of playground games.

It is not easy to maintain the rigid argument that all children's play is voluntary and all strictly child-transmitted. Some children's lore is taught to children by liberal parents who remember it with affection from their own childhood (Lowenstein 1974:4), and Brian Sutton-Smith (1972) and De Vries and Kamii (1975) go further and recommend the teaching of certain games in order to enhance children's development.

To Sutton-Smith, the game is a 'school of abstraction', teaching the imaginative mode of functioning which is necessary for operational thought. De Vries and Kamii argue for teaching group games such as Follow The Leader and Musical Chairs to very young children in order to diminish egocentricity and to promote socio-emotional and cognitive development.

Once again, the study of children's games causes us to question some aspects of popular theory. Piaget's notion of the egocentricity of the young child has often been interpreted to suggest that the young child is not group oriented and cannot be expected to participate in a great deal of co-operative activity. Yet games with rules are not the only form of co-operative play available to younger children. Pre-school and infant school children engage in a great deal of imaginative or 'sociodramatic play' (e.g. Smilansky 1968), much of which is co-operative in the extreme.

Lindsay and Palmer's finding that the formal physical education syllabus is most 'out of tune' with younger children and their informal games adds weight to the view that some beliefs about younger children are inaccurate. Perhaps some aspects, at least, of Piaget's notion of egocentricity are more the result of the limited social experience of his observed children than of their cognitive abilities.

Not only the theoretical notion of childhood egocentricity is challenged by documentary material of the kind presented in Lindsay and Palmer's report. The very definition and characteristics of games themselves are involved. Thus, to Piaget, games with rules are

> games with sensory-motor combinations (races, marbles, ball games etc.), or intellectual combinations (cards, chess, etc.), in which there is competition between individuals (otherwise rules would be useless) and which are regulated either by a code handed down from earlier generations, or by temporary agreement. (Piaget 1972:144)

To Piaget, competition is an essential component of games with rules. Yet this definition can be said to involve an ethnocentric bias, reflecting perhaps the competitive

ethic in Western capitalist society. Jerome Bruner, for example, describes a New Guinean game of tak-e-tak, where the objective is for the participants to reach a draw rather than a win/lose situation (Bruner 1975:57), and Lindsay and Palmer assert from their researches that 'co-operation holds sway over competition in children's games', that process is more important than outcome and that 'games form mainly a social function'. Children studied by Lindsay and Palmer would in fact change the rules in the interests of 'a good game' and for maximum enjoyment and participation of all players (p. 12). Furthermore, many traditional playground games, such as girls' skipping and hand-clapping games, are strongly ritualised and rule-governed, but have no winners or losers and there is no competition involved.

Issues such as these have great significance for humanists interested in the much-neglected area of the development of co-operation and altruism in children. A popular folk saying is that 'children can be cruel', yet many areas of children's behaviour, including their spontaneous games, suggest a climate which is frequently more kindly than is usually acknowledged. Some recent French ethological research documented on film showed children under 2 years engaging in spontaneous acts of generosity and concern for each other ('Silent Speech' 1977), and one of the few studies on the development of altruism in children showed the importance of both observation and 'rehearsal' (Rosenhan 1969). Children should have opportunities both to observe altruistic behaviour and to practise it, and such opportunities are available in spontaneous playground activity. Thus Lindsay and Palmer describe older children incorporating younger children into their games, or initiating simpler versions of a game for the less competent.

The other side of this pleasant picture of course involves the child who is rejected or who does not participate in the informal games of the majority. Scapegoating sometimes takes place in children's games, and is discussed by the Knapps in their chapter 'Prestige and Power'. I remember from my own childhood some children who were persecuted because they had 'germs' (the Knapps call them 'cooties'), although in my period at primary school, not long after the Great Depression of the 1930s, these children sadly *were* dirty and smelly. Clearly this is an area where sensitive adult intervention in children's traditional practices may be not only justified but essential.

Lindsay and Palmer have not mentioned rejection or scapegoating, but they do refer to the 'surprising number of children . . . observed to wander aimlessly'. It cannot be assumed that apparently 'aimless wanderers' are necessarily 'isolates' or 'rejects', to use conventional sociometric terminology. The playground has many types of activity besides traditional games, including verbal play or 'just talking'.

An interesting American study of a second grade recess identified thirty-one different activities played at recess time, which the children classified as games, tricks or just 'goofing around' (Parrott 1972). A number of the activities were specific to the school, its rules and its buildings, and games were devised which involved school walls, railings and stairs. It is interesting that Lindsay and Palmer similarly indicated the important role played by school buildings and layout, and I believe that this is one of their most important findings. They state that 'the most active playgrounds with the happiest children were those containing the greatest variety of play areas . . .' (p. 13) and give much detailed information which should be studied closely by architects, builders and landscape designers.

The child who does not participate in any of the varied types of activity carried out in a playground will always concern a sensitive teacher. Allowing for a few children whose temperament might prefer isolation or observation rather than participation, it is safe to assume that the majority would prefer to join in. Who cannot remember the agony of having, even occasionally, 'no one to play with at play-time'?

Who *is* the 'isolate'? Are non-participants always the same children? What are their characteristics? Do they lack basic physical skills in running, jumping, catching? Do they lack communication skills, whether verbal or non-verbal? What are the procedures and rituals necessary to signal 'I want to play' and to gain entry to the game, in *this* particular playground? Here is a rich field for the social psychologist, sociolinguist and ethnographer to study such rules and rituals, as Goffman did for adult social interaction (1967). Here again, perhaps, is an area for appropriate and delicate intervention by an adult or older child to *teach* the isolate the physical and communication skills necessary to participate, just as a psychotherapist may teach a patient in therapy certain social skills which the patient has never learned, and needs in order to participate effectively in the game of life. At the risk of stating the obvious, it is possible that the simple loan or gift of a ball, rope or length of elastic may turn an isolate into a participant. As Lindsay and Palmer point out, the owner of the equipment 'runs the game' (p. 156).

Sue Parrott's interesting study of a second grade recess mentioned above was an ethnographic study carried out from the viewpoint of an anthropologist. Anthropologists have, of course, an interest in children's folklore (including games) which goes beyond descriptive ethnography or mapping of a particular cultural setting such as a playground. Folklore is a part of culture, and a great deal of debate has centred around the relationship between folklore and culture. One view sees folklore largely as survivals of ancient practices or beliefs, a view represented in the classic work of the nineteenth century anthropologist E. B. Tylor, who drew on children's games and 'nursery poems' to support his 'special wonder . . . that the change and revolution of human affairs should have left so many of its feeblest rivulets to run so long' (1970:70).

Certainly survivals can be traced in children's games. A number of writers, including the Opies in England (1969), Sutton-Smith in New Zealand (1972) and the Knapps in America (1976), refer to the game of Buck Buck, a boys' game which involves various permutations of jumping on backs and guessing the number of fingers held up. Tylor described the same game as existing in England in 1871 and as traceable back to ancient Rome. He quotes Petronius Arbiter who wrote in Nero's time:

> Trimalchio not to seem moved by the loss, kissed the boy and bade him get up on his back. Without delay the boy climbed on horseback on him, and slapped him on the shoulders with his hand, laughing and calling out 'bucca, bucca quot sunt hic?' (Tylor 1972:74–5)

Lindsay and Palmer describe (p. 59) a form of Buck Buck played by a group of 9-year-old boys in Brisbane, Queensland, in 1975–76. Truly this is heady stuff for the historian!

Both survival and change are areas of great interest in the study of children's games. Lindsay and Palmer had as one of their aims provision of comparative material for 'sociological studies of changes in game characteristics as a reflection of changes in society' (p. 1). Their findings on children's games can enable valuable comparisons with Dorothy Howard's material from the 1950s, and some 'Fragments of Children's Play in Colonial Australia' are becoming increasingly known to us, largely through the work of June Factor (e.g. Factor 1979). Even existing memories can cover a large span in time and space. I can remember from Melbourne in the 1940s several of the skipping and clapping games described by Lindsay and Palmer, such as Blue Bell, Cockle Shells; Bread And Butter, Marmalade Jam; French And English; and Teddy Bear; my mother recalls (from Sydney c. 1914) Blue Bells and Mary Mack Dressed In Black. Wendy Lowenstein can trace the rhymes she passed on to her daughter directly back to the Bendigo goldfields, having passed through only four people in transmission (1974:4).

I am unable to recall the game of Elastics; in fact, this game appears to be of fairly recent origin in Australia. Elastic itself is by no means a new product; indeed a great deal of my childhood seems to have been preoccupied with anxiety about elastic 'busting' in the best tradition of Cinderella:

Cinderella dressed in yella
Went upstairs to meet her fella.
On the way her panties bust.
How many people were disgusted.
(Turner 1969:22)

Elastics is of interest for many reasons. Mary and Herbert Knapp refer to the game, as played by American children, as 'Chinese jump-rope' (Knapp 1976:118–19), and it is played by children in China today (Tindale 1981). Interestingly enough, the Chinese are frequently referred to in children's games, whether English, American or Australian. Lindsay and Palmer have references to Chinese sauces, girls, checkers and restaurants (pp. 137, 138, 141, 147).

In the Australian Children's Folklore Collection at the Institute of Early Childhood Development we have several thousand playground rhymes, and have recently begun to tally ethnic references. Of about 350 ethnic references found to date, the most commonly mentioned are the Irish, followed by Chinese, Chinese and Japanese together, migrants in general, blacks, Australian–Irish–American combinations, Jews and Italians.

Ethnic references do not necessarily imply prejudice or racism but may merely represent a fascination with the 'different' or exotic. One area of considerable interest for further research could involve an exploration of children's real attitudes towards ethnic groups, by comparison with what is expressed in their games and rhymes. Our extensive collection at IECD contains numerous references to 'blacks' and 'niggers', but only three specific references to Aborigines as such. Perhaps the Anglo annihilation of Aboriginal culture is reflected—graphically—in Australian children's folklore.

Children's folklore is truly a unity of opposites. The great French anthropologist Claude Lévi-Strauss believes that much traditional lore represents the dialectic of real life, its conflicts and contradictions, and has based his analysis of the structure of mythology on the notion of 'binary oppositions' such as the old versus the young, man versus woman, and the traditional versus the new (Lévi-Strauss 1956). Children's folklore also represents these 'oppositions', and it is both changeless and changing. I have already referred to

Mary Mack
Dressed in black,
Silver buttons down her back.
She likes coffee,
She likes tea,
She likes sitting on a black man's knee.

In 1981, Mary Mack still sits on a black man's knee, although sometimes he becomes a Chinaman or is bowdlerised into an 'old man'. Yet, in opposition to these 'survivals', contemporary references creep into children's games, often through media influence. Television's effect can be seen in games like The Hulk, TV Times, Tarzan And The Wolf and Pop Stars, to list a few mentioned by Lindsay and Palmer, although much of the games' format is relatively unchanged from earlier versions.

The effect of that other mighty contemporary phenomenon, Australian multiculturism, is harder to demonstrate, apart from a few instances like the Italianised version of Queenie:

Queenie delicio,
Who's got the ballio?
(Lindsay & Palmer, p. 44)

My childhood games of Queenie contained no such rhyme. I don't think Italians *existed* on any real level for us, although we used to sing

Will you come to Abyssinia, will you come?
Will you come to Abyssinia, will you come?
Mussolini will be there
Throwing bombs up in the air,
Will you come to Abyssinia, will you come?

A small amount of research carried out at the Institute of Early Childhood Development suggests that Anglo dominance in the playground is almost total. No mean feat, when some inner-city playgrounds in Melbourne may have up to 90 percent of children from non-English-speaking families—of various nationalities! This impression may eventually prove false, if more detailed research is carried out into the multicultural playground.

There are other types of cross-cultural research which could be of considerable significance. Can one assume that the basic physical characteristics of children's spontaneous games—as researched by Lindsay and Palmer, for example—are culturally universal? Perhaps a study of more culturally homogeneous groups such as ethnic schools (Saturday and after-school classes) would provide valuable comparative material, whether concerned with physical or social dynamics.

Differences between ethnic groups do exist in many areas, and must be considered and understood in order to assist decision making in any area. In the case of folklore told to children by adults, I have already shown that differences in attitudes, values and taste can be quite considerable (Davey 1979). Yet much of my own research into children's folklore has shown that, to a large extent, a 'universal republic of childhood' (Hazard 1972) does exist. Cultural universals can be shown to be as prevalent as cultural differences, showing that many diverse cultures are preoccupied with such fundamental existential issues as life, death, fear, loneliness, belonging, joy and humour. I have collected a number of dialogue games of the 'There's a hole in my bucket, dear Liza' variety, in different languages, all of which involve the same type of humour. A very well-known Turkish one is *Komsu Komsu:*

– Has your son come back?
Yes.
– What has he brought?
Pearls and beads.
– To whom?
To you and me.
– And to who else?
To the cat.
– Where is the black cat?
He climbed up the tree.
– Where is the tree?
The axe cut it.
– Where is the axe?
It went to the mountain.
– And where is the mountain?
It burnt down and finished.

(from Osman Ayucce, Melbourne)

Similarly, the nonsense song which tells outrageous lies is popular in many languages. Here is a Spanish version, *Vamos a cantar:*

Now we're going out, and we're going to tell lies.
The first lie is that the rabbits are in the sea
And the sardines are in the mountains.
I left my camp and was hungry for six weeks;
First I found a plum tree that was full of apples,
then I started to throw stones

And hazelnuts came down.
With the noise of the walnuts
The owner of the pear tree came out,
And he said, 'Don't throw stones,
Because the melon yard
Doesn't belong to me'.

(from Maria Isabel Cid, Melbourne)

Despite my earlier warnings to adults to 'keep off the grass' or at least to tread delicately as regards children's traditional games, I would advocate a search for non-English games as a means of promoting empathy and understanding, in the school and elsewhere.* A significant study carried out in 1973 by Smolicz and Secombe showed that although their sample of Adelaide University students was highly suspicious of ethnic groups in some respects, their attitudes to ethnic folklore were positive, suggesting that folklore can be used to promote intercultural acceptance and understanding.

It is of course true that knowledge alone will not 'increase respect for ethnic groups and reduce prejudice and discrimination', as Bullivant (1980:19) points out. It has become an axiom in social psychology to state that attitude change involves not only cognitive but also affective and behavioural components. Empathy involves the first two components—knowledge and feeling—and folklore can be used to develop the action component, through playing games and performing improvised or rehearsed drama on folkloric themes. I have discussed many of these issues and included practical suggestions for teachers, librarians and others elsewhere (Davey 1981).

The significance of children's folklore in a multicultural society highlights another view of folklore, opposed to the 'survivalist' approach mentioned earlier, and represented by E. B. Tylor. Many contemporary folklorists take a more dynamic and functional view, and emphasise that folklore above all involves performance and communication (e.g. Paredes & Bauman 1972; Ben-Amos & Goldstein 1975; Abrahams & Kalcik 1978). The American anthropologist William Bascom specifies four functions of folklore in social and cultural contexts (Bascom 1954:333–49), which I have summarised as:

1. reflecting the culture—either directly (prescription) or indirectly (proscription);
2. validating the culture—by justifying its rituals and institutions;
3. having an educational function;
4. maintaining conformity to accepted patterns of behaviour.

It is easy to see how this functionalist approach fits folklore told to children (nursery rhymes, fairy tales etc.). Even many lullabies contain specific cultural content, such as references to the saints or the angels, or to 'admired pursuits' of the culture (Davey 1979, 1980). But what of folklore which belongs to children themselves: the private world of children's playground games and rhymes?

Mary and Herbert Knapp subtitled their book *One Potato, Two Potato* 'The Secret Education of American Children', and the amount of education which children receive through their spontaneous games is enormous. They learn how to organise and to adjudicate, how to co-operate and to compete. They engage in prodigious feats of memory in learning rhymes, jokes and incantations. They practise almost every type of poetic form and technique, be it alliteration, imagery, metaphor or metre. As June Factor writes:

> . . . classes of children who moan when the teacher says 'Now we're going to some poetry' are practised in a multifarious array of poetic forms, with particular expertise in parody. (Factor 1980*b*:30)

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* Two Melbourne projects concerning non-English games are currently under way by **Life Be In It** (Department of Youth Sport and Recreation) and **Richmond Community Education Centre** in conjunction with the **Free Kindergarten Union Multicultural Resource Centre.**

They learn to cope with fears by telling stories about ghosts and monsters—and perhaps learn to cope with jealousy of younger siblings by telling jokes of the grisly 'baby and plastic bag' variety!* They learn to cope with the hypocrisies, tensions and pretensions of the adult world by mocking its taboos; the vast reservoir of sexual and scatalogical lore of the type collected by Wendy Lowenstein in *Shocking! Shocking! Shocking!* (1974) is a clear example.

The developmental psychologist William Damon has written on the growth of 'social knowledge' in children and describes the development of children's notions of friendship, justice, authority, and social rules and regulation in terms of specific, developing cognitive skills such as classification, compensation and reciprocity. Children, according to Damon, develop their social knowledge by such processes as classifying friends and not-friends, by classifying acts which affirm friendship at a particular time and acts which do not and by developing notions of reciprocity in social relationships of the 'you do this for me and I do this for you' variety (Damon 1979). All of these notions are of course practised extensively in spontaneous games.

Anne Kotzman subsumes the many types of learning which children experience through games under the general heading of *competence*. To her, competence is

> a circular or spiral process . . . Success or achievement leads to positive feedback in the form of approval from others, which sets in motion a benign circle of increased motivation toward the acquisition of skills and knowledge, a general sense of gratification, which leads to further success, a strengthened sense of self-efficiency, increased competence, making further successes more probable, and leading to a feeling of power in coping with the world. (Kotzman, p. 13)

To Kotzman, games are one of the types of experience whereby children can acquire a competent self-image, and clearly all adults of goodwill would wish to foster such types of experience. The first of Lindsay and Palmer's final recommendations is that 'Teachers should encourage children to play spontaneous games. The activities provide an environment wherein children can be children and so satisfy their needs for growth and development . . .' (p. 14).

The modern world is making it increasingly difficult for children to 'be children'. The dangers of road traffic and other parental anxieties (real or imagined) have restricted children's mobility and independence very considerably by comparison with previous generations. At the age of three, I wandered freely around my seaside village near Altona, a practice which many careful parents would not find acceptable today. Iona and Peter Opie's classic work on children's games is titled *Children's Games in Street and Playground* (1969), yet 'street games' in the 1980s are becoming increasingly hard to find. Middle class children in particular are often organised within an inch of their lives out of school hours into adult-run sports and hobby classes.

Some of this adult organisation may be necessary in view of current trends towards small families (providing fewer playmates) and alienating suburbs. Yet, I believe that real anxiety needs to be felt about the souls and imaginations of children who have little time to 'stand and stare'. Recently in Melbourne some Infant Welfare Sisters of great experience described to me a new phenomenon they were observing among children from affluent homes where the greatest crime is 'to spill' (milk, food etc.). They described older brothers and sisters of the infants brought to their centres, who played 'excessively quietly and whose play consisted mainly of placing toys in neat arrays rather than using them imaginatively' (personal communication).

I think it is not too far-fetched to consider whether Freud's obsessive–compulsive personality may be reappearing, produced not by too-rigid toilet training (which is

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* 'What's blue and sits in a corner? – A baby with a plastic bag.' A genre popular with upper primary school children—and adolescents.

currently unfashionable) but by the rigid training necessary to maintain the spotless and elaborate homes of middle class Australian suburbia.* It is worth recalling some of the 'Important Characteristics of Primary Caretakers', as described by the Harvard Pre-School Project Team (1972). Burton White and his colleagues state that 'the mother who is very concerned about her possessions is in for trouble . . . very few of our [most competent] mothers are meticulous housekeepers . . . these mothers have a special talent [which] is a capacity [and a willingness] to take their child's perspective . . . Our most effective mothers do not devote the bulk of their day to rearing their young children . . . the child is encouraged in the vast majority of his explorations . . .' (pp. 98–102). In addition, the successful mothers (who may be poor or ill-educated) create a physical environment which includes 'a rich variety of interesting things' (p. 102). The home, as well as the school playground, needs to be structured to meet the play needs of children.

One of Lindsay and Palmer's interesting recommendations is that school playgrounds 'should not be divided into play areas on the basis of sex . . . sex stereotyping is a thing of the past . . .' (p. 14). An interesting aspect of sex differences in play, which may or may not be due to sex stereotyping, refers to games activities involving body contact and touch. Lindsay and Palmer's comments here are interesting:

> Young children exhibit characteristics of hand-holding which may last for several minutes while playing, whereas, with increasing age, they shorten the duration but increase the intensity of touch, but the survey also showed that the boys engaged in more touching than did the girls and the difference increased with age. (p. 9)

The older the girls, the less touching. It is not hard to interpret this in terms of the traditional 'hands off' sexual socialisation of girls in Australia—expressed in the folk-saying 'Boys to try, girls to deny'.† Yet much contemporary work in human sexuality and interpersonal relationships in general suggests that touching is an important part of human happiness (e.g. Jourard 1974).

According to Lindsay and Palmer, the formal syllabus games avoid situations where children touch each other (p. 8). In Australian society at large, males have more opportunities for touch and body contact, both in spontaneous games, as described above, and on the sports field, where football in particular permits positive (as well as negative) touching.

There are interesting parallels between this kind of sex discrimination in the games area and that expressed in the area of verbal folklore. I have long believed that females are not socialised to have adequate terminology for their own bodies, whether as formal language taught by adults or as slang learned from peers.

The material in the Children's Folklore Collection at IECD reflects this belief: there are more than twice as many references to male genitals as there are to female (178:71) and twice as many different slang terms for male genitalia as for female (29:13). In a sense, the traditional view of female sexuality as a non est is reflected in the popular playground joke, also from the Collection:

> A little girl went running home to her mother one evening and said, 'Mummy, Mummy, I showed little Johnny how I could do handstands today'. The mother said, 'You naughty girl. When you did that Johnny could see your pants. Don't you ever, ever let him see your pants again. You remember that'.
>
> The next day the little girl went to school as usual and when she came home she said, 'Mummy, Mummy, I showed Johnny how to do handstands again because he couldn't do them'. 'I thought I told you not to show him your pants again', replied the mother. And the little girl said, 'But I remembered what you said so I took them off'.

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* The American counterpart of this phenomenon is described in *The Feminine Mystique* by Betty Friedan and in Marilyn French's novel *The Women's Room*.
† Contributed by Phyl Lobl, Sydney.

Jokes, rhymes and games are an important source of socialisation for children, whether through adult agencies such as family and school or through the mediation of peers. Even political socialisation of the type studied by Connell (1971) can be influenced through children's play. Who are the 'baddies' in children's games, and are they the same as yesterday? In one variation of Red Rover collected by Lindsay and Palmer the Americans and Chinese are opposing teams, although in other games the Nazis are still the 'baddies'. Politicians, both international and local, are frequently included in children's play rhymes; even the Prime Minister rates a mention:

> Inky Pinky Ponky,
> Fraser had a donkey;
> Donkey died,
> Fraser cried,
> Inky Pinky Ponky.
> (from the IECD Collection)

Interesting comparisons could be made here with Dorothy Howard's material from the 1950s, the two editions of *Cinderella Dressed in Yella* and with earlier material such as the *Bulletin* discussion of 1898 instigated by the poet Victor Daly (Factor 1979).

The historian, the psychologist, the sociologist, anthropologist and linguist can all find children's games a source of fascination and enlightenment. Now Lindsay and Palmer's study has brought a new perspective, that of the worker in physical education, to add a new dimension to our knowledge of the private world of childhood.

Those who would understand children must try to understand all aspects of their reality. For too long adults have believed that theirs was all the insight, all the knowledge and all the humanity. Perhaps at last we are beginning to achieve some humility in the presence of other cultures, including the culture of childhood, and to appreciate the virtues of listening and learning. As Iona and Peter Opie wrote:

> ... we have not met a child who was unable to tell us something interesting. (Opie 1969:vi)

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Melbourne
May 1981

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INTRODUCTION

One lesson from a perusal of the history of physical education is that curricula have a habit of being based upon current fads. Not so long ago in Australia the fad was discipline through marching and then drill. This was followed by a comprehensive cadet (Defence Forces) system designed to 'prepare' the future citizens against foreign aggression. At the same time, attention to games would ensure the necessary 'character development' along the lines of the 'muscular Christianity' movement of the nineteenth-century public school system in England. More recently the influence of thoughtful women physical educators has swung curricula towards movement education theory in the belief that exploration or problem solving is the key to education through physical education programs. So far the majority of male physical educators have been reticent about being caught up in this trend, no doubt reflecting their muscular Christianity hereditary.

This doubt as to what physical educators are trying to do is felt by the students in the school programs as well as by school administrators debating the issue of more or less time for physical education. The time has arrived for a reconsideration of the relevancy of what children actually do in these programs and its relation to actual needs and desires of particular age groups.

One way to approach the problem is through an examination of the structure and elements of children's games as they spontaneously erupt in the playground. NO SUCH STUDY OF AUSTRALIAN CHILDREN'S GAMES EXISTS. Nor, even, is there a descriptive collection of our children's games along the lines of Opie's *Children's Games in Streets and Playgrounds*, a London study, Culin's *Games of the Orient*, Gomme's *The Traditional Games of England, Scotland and Ireland* or Sutton Smith's studies with New Zealand and American children. Why is this so? One reason is that we have tended to borrow our programs rather than arrive at one from studies of the needs and characteristics of *Australian* children. Here, the proposal is that a study of the game characteristics of our children will provide information necessary for physical education curriculum construction and so give both students and teachers a feeling of relevancy when they meet during physical education periods.

A second aim for the study was the provision of a descriptive record of children's games in Brisbane during 1975–76. No comprehensive records exist of children's games from our past, and many games which were once a normal part of childhood experiences have now disappeared. Cumulative records from surveys every ten years should provide material for sociological studies of changes in game characteristics as a reflection of changes in society.

THE CLASSIFICATION SYSTEM

The division of game characteristics into categories proved to be one of the most difficult aspects of the study. Several classification systems were examined, e.g. those used by Salter[1], Jones[2] and Lansley[3] in their studies of the games of Australian Aboriginal, Polynesian and Melanesian societies respectively. Although the play aspects, viz. physical skill, strategy, chance, pursuit, enigma, vertigo, cardiovascular endurance, simulation, sections of their studies were satisfactory for the purpose of this survey, such classification did not pay close attention to the basic physical characteristics of the game situation. Since this study intended to compare these characteristics with those encompassed in the Queensland Department of Education Games Syllabus, additional categories were needed. These included the basic movement characteristics of walking, running, skipping, hopping, jumping, dodging, throwing, catching, kicking and striking.

Since several games include the ability to perform a physical task according to an established rhythm, e.g. rhythmic jumping in skipping games and pat-bouncing in some ball games, this category was added also. Similarly there are many games which include the typical children's chanting, as in clapping games, and an element of guessing, as in games like Queenie, which seems to delight younger children, particularly girls.

The next major category to be included was directed at highlighting where children play their games. Do they prefer to play in open areas or confined areas, and, if the latter, is it because the type of game demands a confined space or is that the only area where the children are allowed to play? Obviously, the type of game and the area in which it is enjoyed play a large part in the development of particular physical skills. On the other hand, if many children prefer to play their games in cosy little areas then they may be exhibiting a need which facility planners should take into consideration.

The element of bodily contact between players was the next characteristic to be added to the classification system. With ever-increasing attention being given to the amount of violence in modern society and the lack of sensitivity towards others, it seemed appropriate to look at the type of physical contact that children exhibit in their games. Is it gentle or rough, frequent or spasmodic, momentary or sustained? The play world is essentially a co-operative one; hence a glimpse of children's expectations of the nature of physical contact should be available in their games.

The final category to be considered was that dealing with the group characteristic. What is the nature of the group in which children exhibit co-operative behaviour? Do they prefer to lose their identity in team effort, to work as an individual within a group and have equal opportunity or do they prefer the 'one–on–one' play situation. The type of group preference exhibited should provide guidance for curriculum planners.

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[1] Salter, Michael A. 'Games and pastimes of the Australian Aboriginal.' Unpublished M.A. thesis. University of Alberta, 1967.

[2] Jones, Kevin G. 'Games and physical activities of the ancient Polynesians and relationships to culture.' Unpublished M.A. thesis. University of Alberta, 1967.

[3] Lansley, Keith L. 'The contribution of play activities to the survival of traditional culture in four Melanesian societies.' Unpublished M.A. thesis. University of Alberta, 1969.

THE SAMPLE

To ensure that all areas of Brisbane were included in the survey, one State school was randomly selected from each of the twenty-one electoral wards of the city. In the original planning of the survey, the investigator had intended to visit a second school in each zone during the following year, but as the survey progressed the amount of repetition of games observed made a second sampling redundant. The selection procedure also ensured that a minimum of 10 per cent of the schools in each class were sampled, in case school size effected game types.

The schools sampled, classified according to population, were:

	Class I		
Acacia Ridge	(1193)	Jindalee	(757)
Aspley	(904)	Junction Park	(500)
Camp Hill	(566)	Manly West	(580)
Indooroopilly	(804)	Nashville	(565)
Ironside	(775)		
	Class II		
Bald Hills	(407)	Inala West	(518)
Bulimba	(547)	Newmarket	(435)
Graceville	(482)	Wooloowin	(509)
Holland Park	(520)		
	Class III		
Belmont	(240)	Fortitude Valley	(132)
Cribb Island	(121)	Northgate	(171)
	Class IV		
Hamilton	(71)		

The population of the sample was 10 797; only 4824 children were observed in a game situation. The apparent high percentage of non-players is explained by the fact that children from the infant grades tend to engage in unstructured play such as climbing on the playground apparatus or amusing themselves on slippery slides and log swings etc. Such amusement did not come within the confines of the adopted game definition.

Also, because the survey was conducted during the lunch period, some children were absent from the playground for reasons of home lunches or classroom duties. A surprising number of children were observed to wander aimlessly about the playgrounds or to just sit and talk or watch others playing.

The absence of many Grade 7 girls was also noted though few headmasters could offer reasons as to their apparent lack of participation in games. No such absence from games was noted among the male counterpart.

Although the overall division of boys and girls was reasonably even—2444 boys and 2380 girls—an examination of the lower and upper school totals of observed game participants revealed that lower school girls outnumbered lower school boys (1005 girls, 769 boys) whereas the trend was reversed in the upper school (1675 boys, 1375 girls). From our observations, the totals in the upper schools were expected, but the lower school totals came as a surprise because both sexes appeared to be actively at play. Two factors are relevant in this regard. Lower school girls tend to play in small groups and this allows them to change their games more frequently than do boys. Consequently some of them would tend to be counted twice in the participant tally list. Boys, on the other hand, tend to play in larger groups which require more organisation if a game change is sought. An additional factor is that the type of game that lower school boys play is often of the chasing variety, which requires large space areas and makes accurate tallying difficult.

Two elements were needed in the tallying: the number of players and the number of games. In this way it was possible to equate fifty children in one game with ten children in each of five games; otherwise the characteristics would have been exaggerated by the large number of small participant games. With the syllabus games, since the games are to be played with the whole class, whether they be boys or girls, the number of participants was assumed to be a constant.

DEFINITION OF TERMS

Games

For the purpose of the study, not all play activities were considered to be games. Attention was given to physical activities where two or more children with observable rules of conduct proceeded towards a predetermined outcome whereby winners or losers could be determined if the players so wished. Because the score was often not kept the aspect of winning was not important but only served to provide guidance for the process of play. Further, in clapping games, the object is for *all* participants to finish the clapping rhythm and chanting. In such instances, there are no comparative losers because there are no individual penalties to the gain of others.

Basic play characteristics

Walking
A form of locomotion with alternate leg moving forward so that the forward foot touches the ground before the rear foot is lifted. Used more frequently as stepping in games, e.g. Letters or Black Cat.

Running
A natural rapid rhythmical locomotion with the body being propelled from one foot to the other successively so that both feet are off the ground for a portion of each step.

Skipping
A light skip-along locomotion pattern, alternating a hop and a step, used in singing games; not rope skipping (designated as jumping).

Hopping
A form of locomotion, landing on the take-off foot continually.

Jumping
An explosive propelling of the body from one or both feet, as in rope skipping or jumping activities.

Dodging
Moving quickly with constant and sudden changes of direction to avoid being touched.

Throwing
Projecting or propelling an object through the air by means of an arm movement.

Catching
Grasping or receiving a thrown object.

Kicking
Propelling an object with the foot so that it goes into motion.

Striking
Hitting at an object with a handheld implement, as with batting in cricket or softball.

Rhythm
Movement characterised by regular beat or motion.

Chanting
Adapting words to a repetitious and monotonous melody without the strict rhythm of music.

Guessing
Attempting to give a correct response on incomplete information.

Play elements

Physical skill
The co-ordination of a variety of bodily movements.

Strategy
An action devised to gain an advantage over another player by artful means.

Chance
The outcome is determined by means beyond the player's control or knowledge.

Pursuit
Following in an attempt to overtake or capture.

Cardiovascular endurance
The ability to sustain physical effort.

Simulation
The pretence of being someone or something else from the world of reality and acting out that role.

Area of play

Open
Away from the school buildings in a non-confined space.

Confined required
A space with boundaries or obstruction which limits the available playing area, chosen because of the nature of the game.

Confined chosen
A limited play area chosen because of its limits or seclusion even though the nature of the game does not demand it.

Touch characteristics

Momentary
A touch of very brief duration, as in clapping or tagging.

Short term
Contact is maintained for a short period, as in capturing during British Bulldog.

Sustained
Contact is maintained throughout a portion or all of the game, as in Tangles.

Spasmodic
Contact occurs irregularly during the game, as in games of tag with large numbers.

Regular
Contact occurs at regular and anticipated intervals throughout the game, as in counting-out activities.

Frequent
Contact occurs quite often throughout the game, as in clapping games.

Gentle
A light touch.

Firm
Holding; hard clapping.

Rough
Tackling or holding which knocks over a player or prevents his/her escape while struggling.

Group characteristics

Individual v. *individual*
Two players in a game, e.g. Beam.

Individual v. *group*
One player against a group, e.g. Wall Brandy or Pig In The Middle.

Group v. *group*
Team games, e.g. Soccer.

Turn taking
Each player has a turn in rotation during the game, e.g. Elastics or Rope Skipping.

RESULTS

Playground games *v.* syllabus games

Because of the less inhibited nature of spontaneous games, as compared with the teacher-directed syllabus games, it appeared at first that little correlation could be anticipated when comparing characteristics. However, it seems that the syllabus planners in the Physical Education Branch of the Queensland Education Department have kept in mind the basic physical needs of children. *A Pearson Product Moment Correlation applied to the total sample of children's game characteristics and the syllabus game characteristics as measured by the survey revealed a positive correlation of 0.846.* It cannot be argued that the children were playing games taught through the syllabus, because the syllabus had not, at the time of the survey, been introduced into the schools; nor was there an overlap of syllabus games with children's freely chosen games.

The characteristics of syllabus games correlated best with those noted in upper school children's games (0.847) and least with lower school children's games (0.756), particularly lower school girls' games (0.485). Several reasons may be suggested for the lower grade discrepancies.

Firstly, although the syllabus does not indicate the age level for which any particular game is suited so that the teacher may choose according to the characteristics of the group, the total selection does have leanings towards the older children. Teachers are advised to modify the games according to the differences in age and size of the children, but in most cases the modification would have to be towards greater simplicity in order to cater for the tendencies displayed by children of Grades 2 to 4.

Secondly, the syllabus placed emphasis on games wherein skill development related to equipment manipulation is enhanced, such as throwing, catching, striking and kicking, whereas the observed lower school girls, although not avoiding these activities except in the case of kicking, because of a tendency to seek secluded areas in which to play and thus suffering space restrictions, chose activities which were more suited to smaller areas, e.g. jumping, hopping—as in skipping games, Elastics and Hopscotch. Running and dodging elements were still present, but of shorter duration. Throwing was still present, but more related to aiming, as in Beam and Wall Brandy, or to simply tossing a ball against a wall, as in Wall Donkey. Syllabus games tend to have throwing linked with catching, but spontaneous games may not, probably because of the higher skill requirement in catching.

Thirdly, syllabus games tend to avoid situations where children touch each other. This could be related to fear of discipline problems, but then again the focus upon equipment manipulations necessitates open space. Nevertheless the observation that only 20 per cent of syllabus games contain an element in which pupils touch each other whereas the sample population displayed this at the 54 per cent level is worthy of comment. This would, however, fall within the premise that as children advance in age their evident need for comfort and security through the sense of touch seems to diminish. Because touch takes on a different purpose, its duration, frequency and

force also change. Young children exhibit characteristics of hand-holding which may last for several minutes while playing whereas, with increasing age, they shorten the duration but increase the intensity of touch. The survey also showed that the boys engaged in more touching than did girls and the difference increased with age. Also contributing to the syllabus v. spontaneous games difference is the fact that the former required firm touching whereas the younger children, especially girls, sought touch of a gentle nature.

Fourthly, because of the less inhibited nature of free play, the elements of strategy, cardiovascular endurance and pursuit came to prominence as expected. The teacher-directed, controlled-skill-oriented syllabus games display these elements, but less frequently.

Fifthly, the syllabus games give scant attention to two fairly common aspects of girls' play—chanting and rhythmical movement. Although these two elements were not always linked, they provide excellent opportunity for children to learn movement skills through directed play, particularly as boys seem to lack the sense of regulated rhythm which girls tend to acquire through such play activities as clapping games. Such games were a common occurrence amongst girls when they were lining up after the recess, prior to parade or going back into school. The movement or clapping skills varied from simple to complex and caused great delight when the series was completed successfully. On the rare occasions when boys were observed in these activities, the purpose seemed to be directed to pain and endurance as they clapped partners' hands with a resounding smack and 'manfully' displayed pink hands as the chant came to an end. With girls, the emphasis was upon completion without error rather than upon extraneous outcomes and, consequently, speed was used to increase difficulty.

Sex differences in observed games

Because of the high correlation between game characteristics of lower and upper school boys (0.94) it is possible to consider these characteristics as being displayed by primary school boys. They appeared to prefer games wherein they could run freely in the playground, engaging in chasing, dodging in a group situation, developing a sense of strategy and also improving cardiovascular endurance. The games of Red Rover or British Bulldog seemed to be the most popular.

On the other hand, the correlation of 0.62 between characteristics of lower and upper school girls indicates that these groups display different needs through their games. The younger girls prefer to play small area games—calmer in nature, more regulated by rhythm and change, and where the individual has a chance to perform 'in her turn' rather than as result of gaining the right by skill. Girls seem to be more aware of the other girls in the small group and are more willing to accept the performances of all the players, thus being more co-operative and helpful to each other. It is not surprising to find that some form of momentary touching is common with this age group and that cardiovascular endurance does not rate highly.

The older girls, however, displayed a tendency towards the characteristics exhibited by the boys, i.e. open area games involving running, strategy and dodging, and playing in the group v. group format. More frequently than did the boys, these girls preferred ball games, thus avoiding the rougher contact exhibited in chasing games without apparatus. This is not to say that girls did not play Red Rover—mixed groups were observed for this game—but rather that the popular choice was for non-collision games.

'Avoidance' characteristics followed the pattern indicated by the chosen characteristics: the boys 'avoided' games which were accepted as 'suitable for girls' or 'sissy'. Such games displayed characteristics of skip, stepping, chanting, guessing, etc. And

Highest ranking characteristics

Boys (all)	*Girls (all)*	*Rank*	*Boys— Grades 2–4*	*Girls— Grades 2–4*	*Boys— Grades 5–7*	*Girls— Grades 5–7*
Physical skill	Physical skill	1	Physical skill	Physical skill	Physical skill	Physical skill
Open area	Open area	2	Open area	One *v.* group	Open area	Open area
Running	Running	3	Running	Open area	Running	Catching
Group *v.* group	Throwing	4	Pursuit	Momentary contact	Group *v.* group	Running
Pursuit	one *v.* group	5	Dodging	Chanting	Strategy	Throwing
Strategy	Cardiovascular	6	Cardiovascular	Rhythm	Pursuit	Strategy
Dodging	Catching	7	Spasmodic	Individual/group	Dodging	Cardiovascular
Cardiovascular	Strategy	8	Group *v.* group	Confined chosen	Cardiovascular	Group *v.* group
Spasmodic touch	Individual/group	9	Strategy	Gentle	Catching	Dodging

Lowest ranking characteristics

Boys (all)	*Girls (all)*	*Rank*	*Boys— Grades 2–4*	*Girls— Grades 2–4*	*Boys— Grades 5–7*	*Girls— Grades 5–7*
Simulation	Short-term contact	27	Chanting	Sustained	Chanting, frequent	Hopping
Chanting	Guessing	28	Individual in group	Group *v.* group	Jumping	Walking
Jumping	Chance	29	Sustained	Striking	Rhythm	Guessing
Rhythm	Kicking	30	Rhythm	Short-term contact	Sustained	Chance
Sustained	Sustained	31	Guessing	Simulation	Hopping	Sustained
Hopping	Simulation	32	Chance	Kicking	Skip step	Simulation
Guessing	Frequent	33	Hopping	Frequent	Guessing	Skip step
Chance	Skip step	34	Jumping	Skip step	Chance	Rough
Skip step	Rough	35	Skip step	Rough	Simulation	Frequent

whereas girls had displayed a preference for ball-handling games, they avoided the skill of kicking, a traditional boy's play skill associated with football and open areas.

It would also be a fair comment, based upon observation, to state that girls' games generally required or engendered finer motor skills. The statement has already been made that girls tended to include more throwing and catching in their games, whether it be ball handling or playing Sevens, Beam, Donkey or Jacks. At one school, where marble games were being played by mixed groups, it was the girls who were the best players, and there was no connotation of 'sissy game' relative to the earnestness with which the boys attempted to beat them. There was no hint of embarrassment as boys cried 'I'll have you a game of holes, or poison' as they sought opponents both male and female. On the other hand, girls wishing to play cricket, or boys entering the realm of skipping games or even TV Times, were few and far between. They seemed to know what the territorial or sexual boundaries were. A factor contributing to these traditional boundaries, of course, was the fact that some schools, particularly the larger ones, tended to designate play areas—girls separated from boys. One school even went so far as to make cricket 'disallowed' for girls. Evidently the gestalt of this game was not socially acceptable at that school. One girl who was engaging in the rare game of 'kickback' with a couple of friends seemed to be aware of the problem as she remarked that 'Girlie girls don't like to play football'. But what chance is there for girls to break with tradition if the designated play areas are the bitumen-surfaced assembly areas serving to reinforce the traditional 'girlie' games of skipping, ball bouncing or small area activities?

Sex differences as noted in the play elements of physical skill, strategy, chance, pursuit, cardiovascular endurance, simulation, rhythm and chanting were as anticipated, and much of this difference can be attributed to designated play areas, as indicated above. The findings with regard to strategy elements is contrary to that postulated by Sutton-Smith in his Conflict Enculturation Theory. He proposed that this element should be found more in girls' games than in boys' because of the enculturation conflict which arises in girls through emphasis on obedience training. An easing of this conflict is supposed to occur through the play element of strategy. The survey indicated, however, that this element was twice as frequent in boys' games as in girls' games (60 per cent *v.* 33 per cent). Boys apparently are more interested in tricking their playmates than are girls. This element occurs only at the 11 per cent level in syllabus games. Perhaps modern society is placing less emphasis upon obedience training for young girls, or emphasising it more in boys, if the theory has any substance.

Group characteristics

That the group *v.* group characteristics would predominate in teacher-directed syllabus games was anticipated because of the class numbers involved, but in a free play situation age characteristics should prevail. The study indicated that boys follow a herd or gang instinct more than do girls. This applied at all age levels for boys, but only the older girls tended in this direction. The older girls sought the group experience in several forms, e.g. group *v.* group, in games such as King Ball; one *v.* group, in games such as Queenie or Donkey; and turn-taking games within groups, such as Elastics or Skipping. The younger girls once again showed their individuality by avoiding the group process in favour of situations where one person would be the centre of attention for short time and then another girl would have a turn. These types of games require greater co-operation and patience than do team games since change is not as rapid within the game and individual performance is important. Boys avoided turn-taking games either because of greater feelings of insecurity in front of a group or because

of greater impatience with the more structured, slower and more co-operative nature of the play.

Certainly the boys were less willing to talk about their games than were girls, and generally exhibited a shyness that was quickly immersed in rapid return to the games world. The girls were always friendly and quite willing to talk about or demonstrate their games in front of their peers, which is the very characteristic of their play.

It may also be said that the girls preferred non-zero-sum games—games where the outcome was not as important as the process of the game—whereas in boys' games, the tendency was towards winning as a result of a score or game characteristic. The girls could always indicate who was the best player but it didn't seem to have any effect upon the process of the game, nor to be important in the outcome. It should be emphasised, however, that the *process* of the game is very important to *all* children. Two simple examples demonstrate this:

- It is interesting to note in children's games that the person who is 'It' is regarded as the outsider. In other words, the object is for a person to be a part of a group; whether this is for security reasons or out of the sense of belonging is a matter of debate. In one particular situation, this is noticed quite strongly: in the game of Brandy, if the ball is thrown so hard that a player objects, then the thrower, even though somebody has been hit, does not join the group but must remain the thrower. The rationale, of course, is that this action is not acceptable to the group ('That's not fair') and the player therefore cannot join the others but must remain the outcast. An observer could posit that a bully could enjoy himself very much by continually throwing so hard that he stays as the thrower, but there is a built-in mechanism against this in that such a person would automatically be excluded from the game completely. Another facet, of course, is that children are willing to undergo the risk of being hit (pain) to remain part of a threatened group.
- Children are very flexible in the rules which they use for game directions so that if the circumstances of a game change then interest is maintained through a simple rule change. For example, in the game of Continuous Cricket, if a particularly good player comes to the wicket and the other players have great difficulty in getting him out, the rules are changed so that the distance between wickets is lengthened and therefore the batter has much farther to run and consequently is in much greater danger of being put out. Not only does this increase the challenge for the good player but it also equalises the playing situation for all players: they know they have a better chance of getting him out and therefore interest is maintained and constant change remains a part of the game excitement.

It is obvious from this that games comprise mainly a social function. For an excellent performer to play to the peak of his capabilities could be a handicap for his assimilation into a group. Children learn to play *with* other children rather than against them, if the game is to serve its purpose. Skill learning is an incidental outcome. It is this emphasis on process that ensures that co-operation holds sway over competition in children's games.

Adventure playgrounds

Although the younger girls tended to exhibit different characteristics in their play, such differences were not noted between the sexes when children were observed in adventure playgrounds or on the more traditional playground apparatus. With a few exceptions, these activities were not really games but were more akin to free play of an exploratory nature—climbing ropes or nets, balancing on beams, hanging from ladders, swinging

in old tyres, sliding down slides. It may be argued that only those children who sought such play characteristics would be found there, and such needs may be present in children of both sexes, but away from this environment, the other children, who constitute the majority of players, are following their own particular needs through different play choices. One observation of note, however, is that where adventure playgrounds were constructed in areas separate from the playground apparatus areas, the latter were deserted. The more successful areas sought to combine the old with the new.

Location of game

Another 'chicken and egg' situation which determined play characteristics was that of play area. It has been mentioned above that some schools designate play areas by age group or by sex, but there seem to be other factors at work. Given the choice, the girls, particularly the younger ones, tended to remain closer to the school buildings. Is this because they feel greater security needs and consequently stay close to the 'nest'? Is it because the more secluded nature of their play demands smaller areas away from the turmoil of the open playground? Is it that their games, e.g. Elastics, Jacks, Beam, have characteristics which are more open to disruption from other children running through the area? Do boys tend to play games which are more damaging potentially to windows and other children, e.g. cricket, football, so being shunted to the outer areas of the playground, forcing, in turn, the less damaging or dangerous games nearer to the buildings or into protected areas or nooks of the building layout?

Whatever the reason, the most active playgrounds with the happiest children were those containing the greatest variety of play areas, i.e. open areas away from the buildings for missile games; open grassed areas for chasing games such as Red Rover; bitumen-covered areas for ball-bouncing games or games, such as Hopscotch, which require surface markings; protected areas for low participation games; under school areas for Beam and Post and play space during inclement weather; dirt-covered areas for marble games; and an adventure playground.

Even the building material has its place in the game choice. Obviously, a preponderance of glass will create problems for both children and administrators, particularly where the glass reaches ground level. Ball-bouncing games require sturdy walls rather than corrugated iron or weatherboard. Concrete bricks or solid concrete provide an even bounce for rebound games.

The newer schools tend to have open areas under them, and, though safer for the running child, the consequent elimination of the posts in the centre has led to the disappearance of the games which depended on that form of construction, e.g. Posts.

The change in supporting-beam construction has also brought a change in play characteristics to schools which are supported on open, lace type beams. The traditional game of Beam, which is a rebound ball game, was observed as replaced by a game wherein the ball has to pass through the beam lacing within a designated number of tries. Children are ever inventive and adaptable in their play.

And what a waste of space is Cricket in playgrounds where open running areas are at a premium. Although traditionalists will shudder at the thought, such games should be confined to nets during regular play times in the interests of the play needs of the greater number. This will provide greater safety from the hard ball for the other children, and will provide an open area where hundreds of children may play.

RECOMMENDATIONS

1. Teachers should encourage children to play spontaneous games. The activities provide an environment wherein children can be children and so satisfy their needs for growth and development. They learn to co-operate with one another in achievement of a common goal for, without co-operation, there can be no play and the game can terminate as quickly as it started. Not only is there a bond established between players, but any teacher or person who shows genuine interest in the games is immediately welcome. No better medium exists through which to establish good teacher–pupil relations than in play. A teacher can learn much about children and the way they think by observing them at play in a child's world.
2. Playgrounds should not be divided into play areas on the basis of sex. Children establish their own play areas based upon needs. Sex stereotyping is a thing of the past; children are to be children, unhindered by *adult* play values.
3. Playgrounds should contain a variety of play areas, viz. open areas, confined areas, walls for ball bouncing, grass-covered areas, artificial surfaces, dirt areas, adventure playgrounds, under school areas, inclement weather play areas, shaded areas. The playground is to be regarded as an effective learning environment such that a variety of play experiences is possible.
4. The characteristics of children's play should be monitored so that syllabus planners and construction engineers can keep abreast of the changing needs of children in an ever-changing world and can make provision for these in the school environment.
5. The teachers in Queensland should supplement the games syllabus with activities containing the elements of jumping, cardiovascular endurance, strategy and rhythmical movement. In particular, teachers should be made aware of the special needs of girls in Grades 2–4.

CATEGORIES; TABLES

Categories

Basic characteristics

1. Walking
2. Running
3. Skipping
4. Hopping
5. Jumping
6. Dodging
7. Throwing
8. Catching
9. Kicking
10. Striking
11. Rhythm
12. Chanting
13. Guessing

Play elements

14. Physical skill
15. Strategy
16. Chance
17. Pursuit
18. Cardiovascular endurance
19. Simulation

Area of play

20. Open
21. Confined required
22. Confined chosen

Touch characteristics

23. Momentary
24. Short-term
25. Sustained
26. Spasmodic
27. Regular
28. Frequent
29. Gentle
30. Firm
31. Rough

Group characteristics

32. Individual *v.* individual
33. Individual *v.* group
34. Group *v.* group
35. Turn-taking

Tables

Table 1: Percentage of response[a] for total population and for syllabus[b]

	Total population			*Syllabus*
	% Male	*% Female*	*% Total*	*% Total*
1.	9.206 (21)	10.042 (25)	9.612 (26)	2.979 (27)
2.	80.565 (3)	39.538 (3)	60.979 (3)	51.915 (4)
3.	0 (35)	0.252 (34)	0.124 (35)	4.255 (24.5)
4.	0.286 (32)	6.092 (26)	3.151 (29)	0 (33.5)
5.	0.941 (29)	28.824 (11)	14.697 (22)	2.553 (28)
6.	55.974 (7)	26.555 (13)	41.459 (8)	23.830 (10)
7.	35.679 (11)	38.824 (4)	37.231 (9)	45.532 (5)
8.	37.971 (10)	33.739 (7)	35.883 (10)	34.468 (6)
9.	29.951 (13)	4.958 (30)	17.620 (15.5)	10.213 (19)
10.	22.095 (15)	13.025 (23)	17.620 (15.5)	11.915 (16)
11.	0.573 (30)	23.992 (15)	12.127 (24)	0 (33.5)
12.	1.718 (28)	28.193 (12)	14.780 (21)	5.532 (23)
13.	0.164 (33.5)	5.798 (28)	2.944 (30)	0.426 (32)
14.	95.172 (1)	81.092 (1)	88.226 (1)	72.340 (2)
15.	60.229 (6)	33.235 (8)	44.911 (4)	10.638 (18)
16.	0.164 (33.5)	5.420 (29)	2.757 (31)	3.404 (26)
17.	65.262 (5)	17.563 (20)	41.729 (7)	27.660 (9)
18.	53.437 (8)	33.824 (6)	43.760 (6)	16.170 (12)
19.	1.759 (27)	0.630 (32)	1.202 (34)	2.128 (29)
20.	91.326 (2)	51.639 (2)	71.808 (2)	87.660 (1)
21.	5.319 (22)	18.824 (19)	11.982 (25)	14.043 (14)
22.	33.601 (23)	31.050 (10)	17.143 (18)	—
23.	9.820 (19)	25.546 (14)	17.579 (17)	15.745 (13)
24.	34.370 (12)	5.882 (27)	20.315 (13)	1.702 (30.5)
25.	0.491 (31)	2.773 (31)	1.617 (32)	11.064 (17)
26.	40.221 (9)	22.479 (17)	31.468 (12)	8.085 (21)
27.	1.882 (26)	11.429 (24)	6.592 (28)	13.191 (15)
28.	2.578 (24.5)	0.294 (33)	1.451 (33)	6.809 (22)
29.	9.452 (20)	19.706 (18)	14.511 (23)	4.255 (24.5)
30.	21.358 (16)	14.496 (22)	17.973 (14)	22.128 (11)
31.	13.871 (18)	0 (35)	7.027 (27)	1.702 (30.5)
32.	17.471 (17)	14.958 (21)	16.231 (20)	9.362 (20)
33.	29.092 (14)	36.176 (5)	32.587 (11)	32.766 (7)
34.	66.735 (4)	23.277 (16)	45.294 (5)	64.681 (3)
35.	2.578 (24.5)	31.429 (9)	16.812 (19)	28.936 (8)

(*a*) Rank in parentheses.
(*b*) Number of variables—N—is 35 except for syllabus where N is 34.

Table 2: Percentage of response[a] for total population subdivided into two groups: Grades 2–4 and Grades 5–7[b]

	Grades 2-4			*Grades 5-7*		
	% Male	*% Female*	*% Total*	*% Male*	*% Female*	*% Total*
1.	10.663 (21)	17.413 (20)	14.487 (23)	8.537 (19)	4.655 (28)	6.787 (27)
2.	81.404 (3)	22.488 (13)	48.027 (3)	80.179 (3)	52.0 (4)	67.475 (3)
3.	0 (35)	0.597 (34)	0.338 (35)	0 (33.5)	0 (34)	0 (35)
4.	0.390 (33.5)	6.965 (26)	4.115 (31)	0.239 (31)	5.455 (27)	2.590 (29)
5.	0.390 (33.5)	25.672 (11.5)	14.713 (22)	1.194 (28)	31.127 (10)	14.689 (20)
6.	59.168 (5)	19.502 (16)	36.697 (8)	54.507 (7)	31.709 (9)	44.230 (8)
7.	30.559 (12)	21.791 (15)	25.592 (12)	38.030 (10)	51.273 (5)	44.0 (9)
8.	25.288 (14)	15.323 (22)	19.617 (16)	43.821 (9)	54.473 (3)	48.623 (6)
9.	22.367 (15)	0.796 (32)	10.147 (26)	33.433 (12)	8.0 (24)	21.967 (14)
10.	14.564 (18)	3.483 (29)	8.286 (27)	25.552 (14)	20.0 (15)	23.049 (13)
11.	0.520 (30.5)	33.333 (6.5)	19.109 (20)	0.597 (29)	17.164 (17)	8.066 (24)
12.	2.081 (27)	38.905 (5)	22.943 (14)	1.552 (26.5)	20.364 (14)	10.033 (22)
13.	0.520 (30.5)	7.761 (24)	4.622 (29)	0 (33.5)	4.364 (29)	1.967 (30)
14.	94.148 (1)	65.174 (1)	77.734 (1)	95.642 (1)	92.727 (1)	94.328 (1)
15.	48.114 (9)	15.423 (21)	29.594 (10)	64.358 (5)	44.800 (6)	55.541 (5)
16.	0.520 (30.5)	7.463 (25)	4.453 (30)	0 (33.5)	3.927 (30)	1.770 (31)
17.	75.423 (4)	14.627 (23)	40.981 (5)	60.597 (6)	19.709 (16)	42.164 (10)
18.	56.697 (6)	25.672 (11.5)	39.121 (7)	51.940 (8)	39.782 (7)	46.459 (7)
19.	5.592 (22)	1.095 (31)	3.044 (32)	0 (33.5)	0.291 (32)	0.131 (34)
20.	93.108 (2)	45.871 (3)	66.347 (2)	90.507 (2)	55.855 (2)	74.885 (2)
21.	3.121 (24)	21.891 (14)	13.754 (24)	6.328 (20)	16.582 (19)	10.951 (21)
22.	2.731 (25)	32.139 (8)	19.391 (17)	4.0 (23)	30.255 (11)	15.836 (17)
23.	18.075 (17)	41.990 (4)	31.623 (9)	6.030 (21)	13.527 (20)	9.410 (23)

Table 2: continued

	Grades 2-4			*Grades 5-7*		
	% Male	*% Female*	*% Total*	*% Male*	*% Female*	*% Total*
24.	39.922 (11)	3.383 (30)	19.222 (18)	31.821 (13)	7.709 (25)	20.951 (15)
25.	0.520 (30.5)	4.577 (27)	2.818 (33)	0.478 (30)	1.455 (31)	0.918 (32)
26.	51.365 (7)	29.851 (10)	39.177 (6)	35.104 (11)	17.091 (18)	26.984 (11)
27.	2.341 (26)	19.403 (17)	12.007 (25)	1.672 (25)	5.600 (26)	3.443 (28)
28.	4.811 (23)	0.697 (33)	2.480 (34)	1.552 (26.5)	0 (34)	0.852 (33)
29.	20.936 (16)	30.746 (9)	26.494 (11)	4.179 (22)	11.636 (22)	7.541 (26)
30.	25.358 (13)	19.204 (18)	21.871 (15)	19.522 (16.5)	11.055 (23)	15.705 (18)
31.	12.224 (20)	0 (35)	5.299 (28)	14.627 (18)	0 (34)	8.033 (25)
32.	13.004 (19)	18.507 (19)	16.122 (21)	19.522 (16.5)	12.364 (21)	16.295 (16)
33.	43.433 (10)	45.970 (2)	44.870 (4)	22.507 (15)	29.018 (13)	25.443 (12)
34.	50.455 (8)	3.682 (28)	23.957 (13)	74.209 (4)	37.600 (8)	57.705 (4)
35.	0.650 (28)	33.333 (6.5)	19.166 (19)	3.463 (24)	30.036 (12)	15.443 (1[illegible])

(*a*) Rank in parentheses. (*b*) N = 35.

Table 3: Relative percentage per variable[a]

	Total population		*Grades 2–4*		*Grades 5–7*	
	% Male	*% Female*	*% Male*	*% Female*	*% Male*	*% Female*
1.	48.491	51.509	31.907	68.093	69.082	30.918
2.	67.663	32.337	73.474	26.526	65.258	34.742
3.	0	100	0	100	0	0
4.	4.545	95.455	4.110	95.89	5.063	94.937
5.	3.244	96.756	1.149	98.851	4.464	95.536
6.	68.400	31.600	69.892	30.108	67.680	32.320
7.	48.552	51.448	51.762	48.238	47.466	52.534
8.	53.611	46.389	55.747	44.253	49.494	50.506
9.	86.118	13.882	95.556	4.444	83.582	16.418
10.	63.529	36.471	76.190	23.810	60.882	39.118
11.	2.393	97.607	1.180	98.820	4.065	95.935
12.	5.891	94.109	3.391	96.069	8.497	91.503
13.	2.817	97.183	4.878	95.122	0	100
14.	54.652	45.348	52.502	47.498	55.683	44.317
15.	65.046	34.954	70.476	29.524	63.636	36.364
16.	3.008	96.992	5.063	94.937	0	100
17.	79.235	20.765	79.780	20.220	78.927	21.073
18.	61.866	38.134	62.824	37.176	61.397	38.603
19.	74.138	25.862	79.630	20.370	0	100
20.	64.434	35.566	60.833	39.167	66.375	33.625
21.	22.491	77.509	9.832	90.164	31.737	68.263
22.	10.641	89.359	6.105	93.895	13.872	86.128
23.	28.302	71.698	24.777	75.223	35.192	64.808
24.	85.714	14.286	90.029	9.971	83.412	16.588
25.	15.285	84.615	8.0	92.0	28.571	71.429
26.	64.756	35.244	56.835	43.165	71.446	28.554
27.	14.465	85.535	8.451	91.549	26.667	73.333
28.	90.0	10.0	84.091	15.909	100	0
29.	33.0	67.0	34.255	65.745	30.435	69.565
30.	60.208	39.792	50.258	49.742	65.795	34.205
31.	100	0	100	0	100	0
32.	54.534	45.466	34.965	65.035	65.795	34.205
33.	45.229	54.771	41.960	58.04	48.582	51.418
34.	74.645	25.355	91.294	8.706	70.625	29.375
35.	7.768	92.232	1.471	98.529	12.314	87.686

(*a*) N = 35.

Table 4: Pearson Product Moment Correlation[a]

	MA	FE	TO	SY	MA2	FE2	TO2	MA5	FE5	TO5
MA	1.000									
FE	0.677	1.000								
TO	0.956	0.863	1.000							
SY	0.800	0.758	0.846	1.000						
MA2	0.974	0.665	0.933	0.7[illegible]6	1.000					
FE2	0.329	0.838	0.559	0.485	0.405	1.000				
TO2	0.835	0.875	0.922	0.756	0.891	0.776	1.000			
MA5	0.995	0.672	0.950	0.808	0.946	0.290	0.797	1.000		
FE5	0.771	0.948	0.906	0.804	0.708	0.624	0.799	0.786	1.000	
TO5	0.961	0.817	0.985	0.847	0.904	0.437	0.841	0.970	0.912	1.000

MA:	Male, total population	FE2:	Female, Grades 2–4
FE:	Female, total population	TO2:	Total, Grades 2–4
TO:	Total, total population	MA5:	Male, Grades 5–7
SY:	Syllabus	FE5:	Female, Grades 5–7
MA2:	Male, Grades 2–4	TO5:	Total, Grades 5–7

(a) N = 35 except for SY: N = 34.

Table 5: Spearman Rank Correlation[a]

	MA	FE	TO	SY	MA2	FE2	TO2	MA5	FE5	TO5
MA	1.000									
FE	0.581	1.000								
TO	0.926	0.779	1.000							
SY	0.716	0.675	0.737	1.000						
MA2	0.970	0.535	0.881	0.683	1.000					
FE2	0.224	0.804	0.433	0.411	0.252	1.000				
TO2	0.795	0.835	0.886	0.657	0.820	0.707	1.000			
MA5	0.988	0.605	0.936	0.730	0.935	0.234	0.782	1.000		
FE5	0.694	0.947	0.866	0.721	0.608	0.624	0.796	0.727	1.000	
TO5	0.918	0.771	0.979	0.736	0.843	0.386	0.822	0.939	0.886	1.000

MA:	Male, total population	FE2:	Female, Grades 2–4
FE:	Female, total population	TO2:	Total, Grades 2–4
TO:	Total, total population	MA5:	Male, Grades 5–7
SY:	Syllabus	FE5:	Female, Grades 5–7
MA2:	Male, Grades 2–4	TO5:	Total, Grades 5–7

(a) N = 35 except for SY: N = 34.

APPENDIXES: GAMES DESCRIPTIONS

The following code, taking Bench Football as an example, is attached to each game description to indicate the age level and sex of players and the distribution of the game, as actually observed.

Bench Football

9–10 years	M	2 schools

Age group observed

M: *usually a boys' game*
F: *usually a girls' name*
M/F: *both boys and girls participate*

Incidence of schools in which game was actually observed

APPENDIX 1: BALL GAMES

Asterisks indicate games with chants

Ball Brandy, see Brandy (Tag)
Beam
Brandy (Tag)
Continuous Cricket (Non-stop Cricket)
Defence, see Keep Away
Dodgem
Donkey, see Headache
Donkey (A) (run away)
Donkey (B) (line formation)
Ducks In The Pond
Fizzy
Flippers
Force Back
Four Square
Freeze
French Cricket
Hand Tennis
H–A–W*
Headache
Keep Away
King Ball
Mistakes (A) (table tennis)
Mistakes (B) (tennis)
Number One*
Oliver Twist*
Paddle Ball
Pig In The Middle
Poison Ball
Putsy Out, see Tipsy Run Cricket
Putsy Out Goes In, see Tipsy Run Cricket
Queenie*
Sevens
Target
Tipsy Run Cricket
Tunnel Ball
Wall Brandy
When I Was One*

Beam

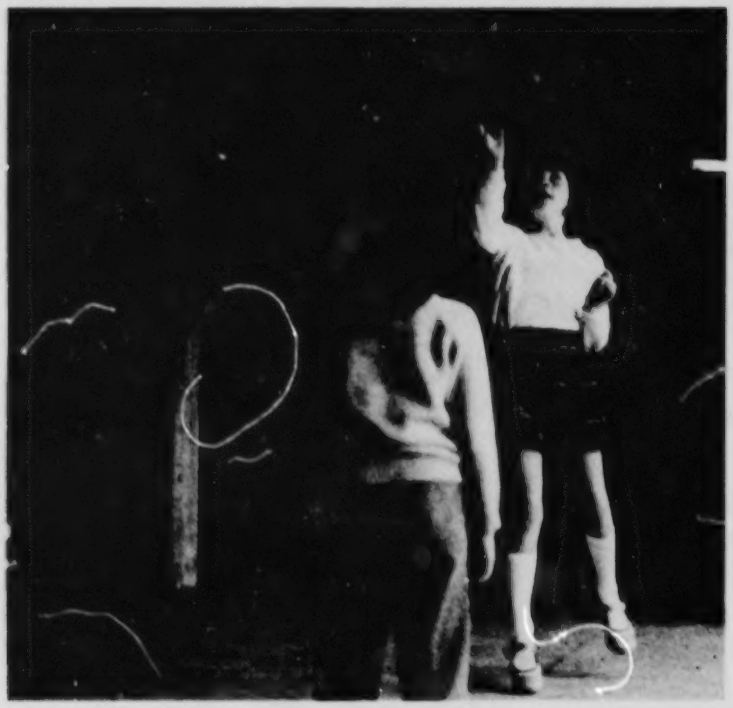
8–11 years | M/F | 9 schools

Description

This game is usually played with a partner, each player standing on either side of a wooden supporting beam under the school. These beams are about 2½–3 metres from the ground and about 20 centimetres thick. The aim of the game is to throw a tennis ball from a set distance so as to hit the beam and then to catch the ball on the rebound before it hits the ground. Lines on the cement are commonly used as distance markers from the beam. There are a variety of sequential patterns to follow. The simplest one is a one hand overarm throw and two hand catch with the players moving farther from the beam as the game progresses. Each successful throw is scored in the following way, with one point for each successful catch:

5 catches at 2 m line
5 catches at 3 m line
5 catches at 4 m line
5 catches at 5 m line
Total: 20 points

If the player drops the ball or misses the beam it is the other player's turn. The first to reach 20 points is the winner. In this version the players do not change sides.



1 Beam—old school

Variation 1

A variation of this is a game which is based on fifty throws. The scoring is done by tallying the number of successful throws into units of ten. Once ten good throws have been made the players change sides. If the ball misses the beam and the player on the other side catches it on the full, the receiver scores 10 points. No set distances from the beam were required in the observed game.

As the game progresses the throw–catch patterns increase in difficulty. For instance:

Series 1: Catch with two hands
Catch with right hand
Catch with left hand

Series 2: Clap and catch with two hands
Clap and catch with right hand
Clap and catch with left hand

Series 3: Double claps, catch with two hands
Double claps, catch with right hand
Double claps, catch with left hand

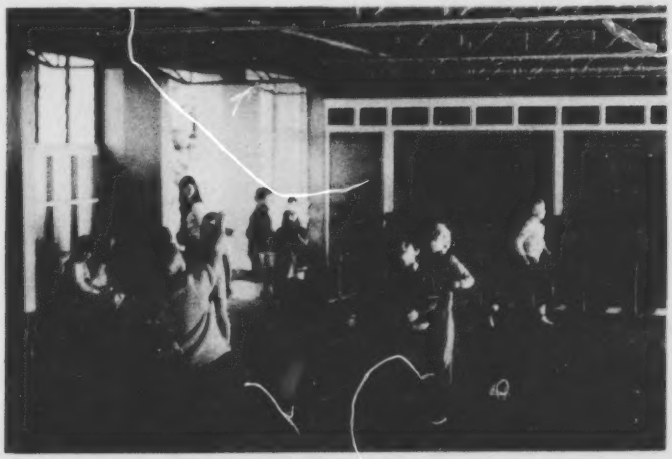
Series 4: Roly-polies: Children rotate hands as in Shoemaker dance, then catch . . .

The first to finish, or the one with most points up, is usually the winner.

Variation 2

A few boys were seen to play a variation of Beam using a soccer ball or a basketball ball instead of a tennis ball. The aim of the game is basically the same as it was for the previous versions, but the boys do not bother with complicated scoring methods or throwing techniques.

Teams are used—two players on each side. They stand anywhere they wish and have ten tries at hitting the beam. A point is scored each time the beam is hit and the ball caught on the full. The first team to score 10 points wins. If the ball goes between the beam and the ceiling, the other team have their turn. If the ball does not reach the beam, that same player is allowed another turn.



2 Beam—new construction

Brandy (Tag)

8–11 years | M/F | 8 schools

See also Donkey, Wall Brandy and King Ball.

Description

The game is usually played on an oval with no definite boundaries. However, area restrictions for girls and boys often set unwritten limits with boys not being allowed to go into the girls' area, which is adjacent to their own. One player is selected to be 'It' and he/she chases the other players with the aim of hitting one of them with a thrown tennis ball. If 'It' does hit another player, then that player becomes the new 'It'. If the ball is thrown so hard that a player objects, the thrower is still 'It'. No such restrictions are evident in the boys' games which are very active and thoroughly enjoyed by the players. Most games observed involved only five to six players, with players frequently crossing the territory of other games.

Variation 1

In another version played at Acacia Ridge those branded or caught help 'It' to brand the remainder. The ball is passed from one to the other thus catching the players unaware.

The comment of one boy describing this game was 'When you catch them you MUG them'—certainly suggestive of the force behind balls sometimes thrown by the older children observed in this game and in a similar game, called King Ball, at other schools.

Variation 2

This game differs from that described in Variation I only in its name—Ball Brandy.

The game is played by upper school children, mostly boys. It was described by the children in the following words:

> There's a person up with a ball, and it's like tiggy, and you have to hit the person with the ball. Whoever gets hit, is up. You can run anywhere and you are not allowed to cheat.

Continuous Cricket

(Non-stop Cricket)

9–12 years | M/F | 8 schools

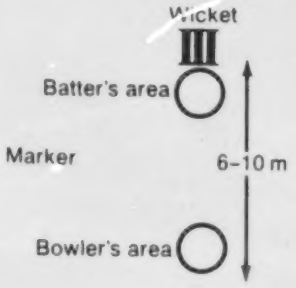
Description

The game is played with two teams of four to six players and the equipment most commonly used is a softball bat and ball, though some of the boys use cricket bats and balls.

The layout and rules of the game are simple and the players readily adapt them to suit themselves. They include a hoop or marked area designated for the batter, and a set of

wickets—often a rubbish bin or agreed upon area of a fence or wall. Where necessary, a backstop or wicketkeeper or catcher is in evidence. The pitcher or bowler releases the ball from a marked area immediately, without waiting for the batter to get ready after his/her run. The batter is out if the 'wicket' is hit by the ball. When the batter hits the ball he/she must run to a given marker and immediately return to protect his/her wicket. 'Continuous', or 'non-stop', applies to the idea that the bowler or pitcher does not have to wait for the batter to signal that he/she is ready. Therefore, fielders immediately try to send the ball to the bowler. The individual score of a player is seldom more than 10 runs (out and back) because the fielders return the ball quickly and give the batter little time for rest between runs. The batter is also out if the ball he/she hits is caught on the full or he/she is declared 'leg before wicket'. Depending upon the number of players, the foul strike rule from softball is used and batters are restricted to hitting within the designated boundaries in front of the batting area.

The distance which the batter must run can be varied, and when the game slows down because individual players are difficult to get out, the players simply lengthen the distance of the run. In the team game version the whole team must be out before the 'side' has had its inning.



Dodgem

9–12 years M/F 1 school

See also Freeze and Pig In The Middle.

Description

A ball game for a small number of players. Two players are stationed at either end of a marked area, approximately 15 metres square. The remaining players scatter themselves throughout this area. The end players have charge of one ball, usually an old tennis ball. Their aim is to hit one of the centre players. A player who is hit is 'out' of the game, unless or until one of the centre players catches the ball on the full. When this occurs one displaced player may return to the game.

The end players may throw in any manner whatsoever and centre players are generally free to move or dodge the ball. However, should the end players make a pass to each other which is caught on the full, all the centre players must 'freeze'. At this stage the end players attempt to hit a centre player with the ball. When hit, a centre player drops out of the game or, in some variations, assists the end player who hit him by retrieving the ball. The game ends when there are only two centre players left. These two players will then become the new end players in the following game.

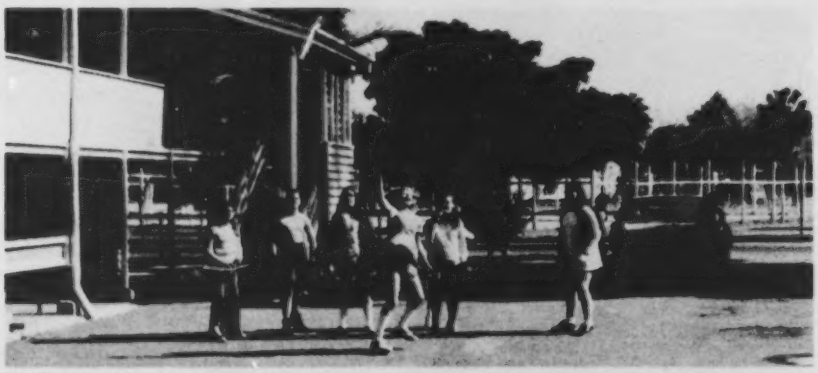
Donkey (A) (run away)

8–10 years | F | 3 schools

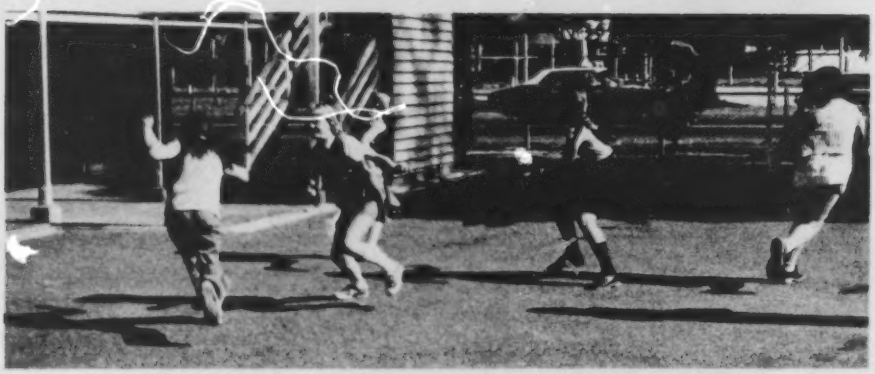
Description

This is probably the more traditional form of a variety of games known by the name Donkey. Six to eight players group around a central person who has the ball. When she throws it up into the air she calls out a player's name. That person runs to retrieve the ball while all the others scatter in order to get as far away from her as possible. When the ball has been retrieved by the named player she calls 'Stop' and all must stand still while the player with the ball takes ten paces towards the player nearest to her. The player with the ball then endeavours to hit any free player, who may attempt to dodge the ball while keeping her feet still. When a player is hit she takes the letter 'D' of DONKEY and on each successive hit adds an additional letter until the letters spell donkey. As well, she must then take the ball and continue the game. If the thrower misses, she continues the game herself. If the player whose name is called succeeds in catching the ball before it bounces (i.e. on the full), they immediately throw it up again, naming another player to retrieve it.

Comment: In some games limits are set as to the parts of the body which may be hit.



3 Donkey (A)



4 Donkey (A)

Variation 1

See also B.P., page 58.

A ball game which combines elements of King Ball and Brandy Tag. The leader has the ball and designates a subject area. The players, usually six or seven, make a huddle and decide upon objects within the subject area (e.g. cars—Toyota, Dodge; flowers—roses, lilacs). One girl in the group is nominated as caller and she calls out, for the leader, the names taken by individual players. The leader then tosses the ball into the air, simultaneously calling out one of the names she has been given. The person whose name is called fetches the ball as quickly as possible while all other players, including the leader who tossed it up, scatter. When the named player secures the ball she calls out loudly 'Stop'. She may then take six long steps or twelve short steps to get closer to the player she plans to hit. Should that player be hit by the ball she takes the letter 'D',and then takes the ball and recommences the game. If the thrower misses, she takes the penalty letter herself and restarts the game.

When a player has accumulated six penalties, i.e. when she is D–O–N–K–E–Y, she must then run around the playground calling 'Donkey!' or toss the ball high into the air and shout 'I'm a donkey!'. Whoever catches the ball also shouts: 'She's a Donkey!'.

Donkey (B) (line formation)

8–12 years | F | 8 schools

Description

A ball game enjoyed by upper and middle school girls. The children stand in a file behind the leader, facing a smooth wall. They usually leave a distance of three to four metres between the first person and the wall. Every child has a ball and the objective of the game is for each player in turn to throw her own ball against the wall so that she can straddle jump the ball as it bounces without being touched by it. Should the ball touch the player she must take a letter of the word DONKEY—and a total of six touches or penalties makes the player a donkey. In most games this means that the player is out of the game. However, in some instances the donkey only remains out of the game until another player is unable to clear the ball and the donkey then changes places with this player. A variety of techniques is used to avoid being touched, e.g. light throwing, aiming high on the wall and running up towards the bounce.

In another variation the player second in the file must straddle the ball thrown by the player ahead of her. More usually the second player only has the task of catching or retrieving the ball after the person in front has straddled it.

Comment: The game is widespread and popular among girls and reflects the tendency for girls' play areas to be designated in closer vicinity to the school buildings than those set aside for boys. The play groups observed ranged from two to ten players and were most frequently made up of girls of the same age. One notable exception was an older child playing with young ones. When asked why she was playing with these particular girls, she replied: 'Oh, I believe in evening it out because some kids don't have anyone to play with'.

5 Donkey (B)

6 Donkey (B)

7 Donkey (B)

Ducks In The Pond

9–11 years | F | 2 schools

See also Freeze, Dodgem and Pig In The Middle.

Description

A ball game played over an area about 30 metres square. Two players volunteer to be end players and station themselves at either end of the area. The remaining players stand in the middle. The end players try to hit the centre players with the ball. When a centre player catches the ball on the full it is one 'ducky' for her.

If a centre player is hit by the ball and has no 'duckies', she must change places with the end player who threw the ball. Should players have one or more 'duckies' when they are hit, they lose a 'ducky' and remain as centre players.

If the two end players can make three consecutive passes to each other without dropping the ball then they call 'Freeze!' and the centre players must stand still while the end players take a free throw at whomever they wish.

Comment: The game Freeze is almost identical to this game. However, when the name 'Duckies' is used it is considered to be a girls' game; Freeze is played by both girls and boys together.

Fizzy

8 years | F | 1 school

See also Donkey (A) and Queenie.

Description

A ball game played by a small number of girls, who stand in a circle around a centre person. The centre player has the ball and stands with eyes closed. The ball is thrown into the air and the player who catches or fetches it takes the place of the centre person. 'Fizzy' is the reference to the ball as it is thrown in the air.

Flippers

6–8 years | M/F | 1 school

Description

This is a ball–kicking game using either a tennis ball or a larger ball. The players form a circle and use their knees and ankles to keep the ball in the centre and prevent it from travelling outside the circle. If the ball goes out, the player who let it out drops out of the game. The game continues until only two are left.

Force Back

9–11 years | M | 6 schools

Description

Two teams face each other and one team endeavours to throw or kick a ball beyond the opposing team's goal line. The ball must be projected from where it is caught or fielded though a run up to that point is allowed. After each goal or successful crossing of the opponent's line, the ball is returned to the centre of the playing area and thrown or kicked by the team scored against.

Four Square

8–12 years | F | 1 school

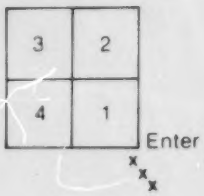
Description

Players either mark out four adjacent squares approximately 75 centimetres square or utilise large cement paving blocks. Play begins with one child in each square and additional players waiting to rotate in. Using either a netball ball or a soccer ball the player at square 1 has the ball and begins by standing outside her square and bouncing or 'serving' it to another player in any one of the squares. When a player bounces the ball twice in the same square or the ball touches a line their square becomes vacant and another player rotates in so that a new player may enter the game at square 1. In these instances the player is out and joins the end of the waiting line.

When the ball goes completely outside of the marked squares *or* a player misses a bounced ball she is out of the game and may rejoin only when a new game is started.

In some games players who succeed in staying in the game for a complete rotation are called 'Queens'. No special privileges result, only that they remain in the game. Players may be out of their squares to pass or receive the ball. The serve must be taken from outside the square.

Comment: The players suggested that low bounces are most likely to get their opponents out of the game. Children usually play within their own age group. This game appears in the Games Syllabus for Queensland Primary Schools.



Freeze

10–12 years | M/F | 1 school

See also Dodgem, Ducks In The Pond and Pig In The Middle.

Description

The game usually attracts at least eight to ten upper school girls and boys and follows the basic idea of Pig In The Middle. Two end players station themselves at either end of an area, approximately 20 metres apart. The remaining players take up a file position between them. The end players try to pass a small ball, usually an old tennis ball, to each other on the full until they make three consecutive catches. When this is achieved the centre players must freeze, or stand still, while the end player who has the ball endeavours to 'brand', or hit, a centre player with the ball. The players in the middle begin with five 'lives' each. If they intercept the ball, they gain a life. If the ball hits them they lose a life.

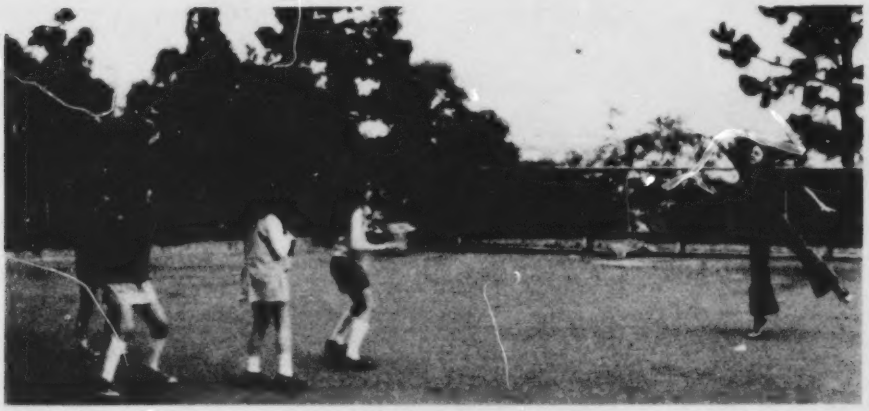
When the freeze stage is arrived at, the end player with the ball may take five steps before aiming at a centre player, usually the one who has the most lives. The end players are permitted three attempts at hitting a centre player.

1st throw — not allowed to move one foot
2nd throw — not allowed to move either foot
3rd throw — not allowed to move either foot

When a centre player is hit he or she loses a life. When all five lives are lost, the player takes the place of the end player who threw the last ball.

Balls which do not reach the other side are passed on to the end player.

The end players keep shooting, or trying to take a life, until one of the middle players is 'dead' and then the end player takes one of their places. This often takes a long time and end players seldom change.



8 Freeze

9 Freeze

French Cricket

8–12 years | M | 3 schools

Description

The aim of the game is for one person, a batter, to protect either a wicket or his legs with a bat. Sometimes a tennis racquet is used. The remaining four to eight players take turns at fielding and bowling or pitching. They arrange themselves so as to encircle the batter, the ball may be aimed at the batter from wherever it is fielded or it may be passed in to another player who is closer to the batter. The batter is out and his place taken by the player responsible when (a) he is hit on the legs, (b) the wicket is hit by the ball or by the bat in attempting to strike the ball or (c) when the ball he hit is caught on the full by a fielder. In some games the batter's turn is over when a set number of hits have been made.

10* French Cricket

Hand Tennis

9–10 years | M/F | 3 schools

Description

This is a game somewhat like tennis only it is played without a net or the use of a bat and the ball is hit with the open hand.

The game played by boys is more organised than that of the girls. Whereas the former identify boundary lines on the cement blocks and use a scoring system similar to tennis, the girls seem to be concerned only with keeping the ball in play as long as possible. The ball is batted on the first bounce by either hand.

In one variation noted at Graceville the players followed the pattern of a doubles tennis game and included overarm serving action. The partner closest to the ball was responsible for its return.

Comment: According to the girls the advantages of the games are that it is not rough and can be played in the shade. Two boys at Aspley would have supported this view as they had removed themselves from the more popular playground games of their peers—football, Red Rover, Tag—and ignored the enthusiasm for marbles, being played on a hot, dusty slope, to play this game under the school.

H–A–W

9–10 years | F | 1 school

Description

This game is played by a small group (five) of girls who walk counterclockwise in a circle around one player, who stands in the centre with the ball. As they walk, the central player calls out 'H!–A!–W! Who will I throw it to?'. She then names all the players in turn—'Mary?' 'Karen?' 'Julie?'—and then throws it to one of those named. If that player drops the ball she goes into the middle and takes the place of the thrower. If the player catches the ball the same procedure is followed and players concerned change places.

11 H–A–W

Comment: The activity seemed to lack the usual elements of a game but the children assured me that it was a game and that it really didn't matter whether the ball was caught or not. They gave no significance to the letters H–A–W. It was a particularly low-key game for this age group. The children were noticeably small for age, one overweight, and they were in an area of the playground distant from the netball court where other girls from their class were playing.

Headache

9–10 years F 2 schools

Description

This game is very similar to another, known as Donkey (not the Donkey described earlier). It is played with a partner, the two players standing facing each other about three to four metres apart on an area of flat ground, preferably with a sealed surface. The players pass the ball back and forth to each other endeavouring to catch it on the full. The game is very simple, requiring basic two- and one-hand catching skills over a short distance.

Words and 'penalties'	Directions
First miss: 'Headache'	If a player misses the ball once, she places her hand on her head. The game continues and she must now catch the ball one-handed.
Second miss: 'Tummyache'	On the second miss, she places her hand on her stomach.
Third miss: 'Sick'	On the third miss, she kneels on one knee.
Fourth miss: 'Half-dead'	On the fourth miss, she kneels on both knees.
Fifth miss: 'Dead'	On the fifth miss, she lies down and has lost the game.

As the game proceeds players who succeed in catching can remove the last penalty, e.g. if they were kneeling on one knee they can come up to standing with one hand on their tummy (stomach). As the first miss of the two hand catch means that they are then having to manage a one-hand catch, recovery is difficult.

12* Headache

Variation—known as Donkey

The players proceed as described for Headache. However, the pattern of penalties for missing a catch is different.

First miss	Kneel on one knee, two-hand catch.
Second miss	Kneel on both knees, two-hand catch.
Third miss	Catch with one hand only.
Fourth miss	Sit down.
Fifth miss	The player becomes the donkey and puts her head down to the ground. The donkey then has to run once around the playground calling out 'Hee-haw, I'm a donkey'.

As in Headache, whenever a player who has been penalised makes a successful catch, the last penalty is removed.

Keep Away

11–12 years M/F 5 schools

Description

In this game, also known as Defence, the players divide into two teams with three or more players on each side. The objective of the game is for one opposing member to intercept the ball as the other team passes it from one to the other. The action is noisy as each boy/girl calls for the ball to be passed to him/her, sometimes endeavouring to confuse the opponent by suggesting that they are on his/her team.

Variation

In one game played by upper school boys, rules were much more in evidence. The teams were equal in numbers and players could hold the ball no more than three seconds. There were no restrictions on running with the ball but the action seemed to contain itself to the bitumen basketball area.

King Ball

9–11 years M/F 3 schools

Description

A ball game usually played with a tennis ball by boys and girls together in the same game or separately in their own games. The game begins with a player being placed in the centre of a circle formed by the remaining eight to ten players. The players forming the circle have the ball.

Different methods are used to select the first centre player. These include:

1. The children all make a circle and bounce the ball (a soccer or tennis ball) so that it will escape the circle through someone's legs. The person who lets the ball out is 'in' (Newmarket).
2. The children stand in a circle and pass the ball around it with their closed fists. Whoever misses or makes a pass which cannot be hit by another player is 'in'.

Those forming the circle try to hit the centre player by bouncing the ball at them. When hit, the centre player immediately retrieves the ball while those forming the circle run as far away from the ball as possible. Once the ball is secured the centre player calls to everyone to stop, or freeze. The player with the ball is then allowed to take thirteen steps before aiming and throwing the ball to hit one of the circle players. If the shot is successful, the player who has been hit joins with the centre player to assist in branding, or hitting, the other players. Whenever the ball is loose, players may run but once it is retrieved by any player who is 'in', the runners must stand still. Those who are 'in' may pass the ball to each other before taking the permitted number of steps and taking aim at a free player.

Whenever another player is 'in', players who are still free run from the location of the ball while the person hit retrieves the ball.

13* King Ball

A variety of rules limit the movement of the players who are 'in' and include the set number of steps permitted after 'Stop' has been called. Those helping the thrower may move but when they have the ball they may not move their feet while aiming at the players. Those free may move their bodies (dodge) but must also keep their feet still. The last person to be hit is the winner of the game and is called 'King'. The king has the privilege of aiming the first ball at the new centre player when the game recommences.

In one variation, when the ball is thrown at a player he/she may 'fist it away' by hitting it with a clenched fist. If this ball is then caught by the aimers on the full, the player is then considered to have been hit.

14 King Ball

Mistakes (A) (table tennis)

10 years | M | 2 schools

Description

With a ping-pong ball and racquet, this game is played on a regulation size table tennis table and the rules of table tennis are interpreted so that whenever the player who has the service makes an error, i.e. a MISTAKE, his opponent scores a point. Each player is permitted five consecutive serves at a time and the game continues until one player has scored 21 points.

Mistakes (B) (tennis)

10–11 years | M | 6 schools

Description

The name 'Mistakes' was also given to a game played, at one school, on the tennis court (see Mistakes (A) (table tennis)). While other players with their own racquets wait near the net, four players are keeping the ball in play. A MISTAKE is made by hitting the ball out of bounds, missing the ball when attempting to strike or failing to play the ball on the first bounce. The player deemed closest to the ball is responsible for the play. Whenever a player makes a MISTAKE he is replaced by someone who has been waiting.

15 Number One

Number One

8 years | F | 2 schools

Description

A ball game with actions which depict the words of the chant. Children keep the ball bouncing, using a continuous pat–bounce action. The directions and chant are similar to Oliver Twist. However, in this game the chant is shorter and the ball is bounced on the ground rather than thrown against the wall.

Words	Directions
Number one, Touch your tongue.	Touch tongue.
Number two, Tie your shoe.	Touch shoe.
Number three, Climb a tree.	Lift one foot after the other off the ground.
Number four, Shut the door.	Catch the ball.

Oliver Twist

8–9 years F 2 schools

Words	Description
Oliver Twist, Oliver Twist, Can you do this? Can you do this? If so, do so!	Throw and catch the ball against the wall in rhythm with chant.
Number one, touch your tongue.	Touch tongue.
Number two, touch your shoe.	Touch shoe.
Number three, touch your knee.	Touch knee.
Number four, touch the floor.	Touch the ground.
Number five, make a hive.	Crouch with hands touching overhead.
Number six, touch the bricks.	Touch the wall.
Number seven, go to heaven.	Jump into the air, arms raised.
Number eight, touch your mate.	Touch your friend waiting.
Number nine, touch your spine	Touch your spine.
Number ten, start again.	Catch the ball and recommence the game.

The game follows in sequence so that, on the first time through, the ball is caught with both hands. Then the chant is repeated and the ball must be caught with the right hand only and on the second repeat only the left hand is used to catch the ball.

The sequence is similar to Sevens but the addition of the actions may explain the fact that it is not as popular or well known as that game. The complete set of motions is repeated until a player either misses the ball or fails to perform the correct action. Then the next player in line begins her game.

Paddle Ball

9 years | M | 3 schools

Description

This game is played by one, two and, occasionally, four players. The solitary games involve striking a small rubber ball or tennis ball against a brick wall for as long as possible. Most players allow the ball to bounce at least once before hitting it. Similarly, the singles game involves keeping the ball in play back and forth between two players. In some instances a doubles game is played, usually with two players at either end of a small open area. The partners locate themselves one in front of the other. The distance between players varies considerably, ranging from three metres to 12 metres in both the singles and doubles games. The bat is usually a solid board in the shape of a short-handled tennis racquet.

Pig In The Middle

9–12 years | F | 6 schools

See also Dodgem and Freeze.

Description

The traditional game is played by three children standing in file. The players at either end, about 12 metres apart, try to keep a ball from the centre player while they pass it back and forth to each other. Whenever the centre player intercepts the ball she changes places with the thrower.

16 Pig In The Middle

Variation 1

The end players move sideways and parallel to each other, up and down the netball court. As they move, the ball is passed between them by throwing over the head of the centre player. The centre player moves freely in her endeavour to intercept the ball.

Variation 2

Similar to variation 1 only the centre player is restricted and must stay halfway between the other two and may not touch or harass them.

Comment: In variation 1 the centre player could retrieve balls which the end players had failed to catch. Tennis balls, netball balls and playground balls were used and the game was most popular among girls. It tended to appear spasmodically, and when skill was low, games were of short duration.

Poison Ball

9–10 years F 1 school

See also Dodgem and Freeze.

Description

This game is very similar to Dodgem, which is played at the same school.

Players stand between two end players, who try to hit the players standing in the middle with a tennis ball. When a player in the middle catches the ball on the full it is called 'one in the bag', and this allows a player who has been previously hit to come back into the game. If no one is 'out' the next player who is hit does not have to go out because there is 'one in the bag'. The person catching may keep the 'one in the bag' for herself. If the ball bounces once on its passage from one end to the other, the two end players call 'Crouch!' and the middle players must crouch. They can only stand up when the ball has left the end player's hand, thus making it more difficult for centre players to intercept the next pass.

When the ball bounces twice, players must sit; when the ball bounces three times they must lie down.

Players in the middle 'freeze' only when the ball has been caught on the full after three consecutive throws. When all but one of the centre players are out of the game, either the first two players or the last two players to be out take the end positions and a new game starts.

Queenie

7–10 years | F | 4 schools

Description

A traditional girls' ball game, usually played with a tennis ball, but sometimes with a larger ball. The leader, known as 'the queen', stands out in front with the ball in her hand and her back to the other children who form a line at some three or four metres distance.

The leader tosses or drops the ball over her head. All the players in the line rush to field the ball and then decide among themselves who is to hold it. Usually, the player who actually fields the ball keeps it, but occasionally the children decide among themselves and choose someone else to conceal it. The ball is usually hidden behind the back or in the clothes, or held between the legs above the hem of their dresses.

Players return to their line and when all are in place they call 'Ready' or 'Queenie' and the queen turns around and guesses who has the ball.

17* Queenie

Variations 1, 2

Words	Description
Queenie delicio, Who's got the ballio? (Graceville)	In some games the children repeat the chant continuously while the leader makes her decision as to when to respond, i.e. by turning around. Eventually she does so, trying to catch the players by surprise. The children continue to chant while the leader looks carefully before guessing who has the ball.
Queenie delicio, Who's got the ballio? (Manly West)	The leader then turns around.
See I haven't got it!	Children show alternate hands to the leader.
See I haven't got it!	Children continue to show hand alternately.
So Queenie, Queenie, Who's got the ballio?	The queen, out in front now, makes her decision and says who has the ball.

In each variation the 'queen' looks carefully to see if someone looks guilty. Or, a child not in the game (bystander) gives her a clue. Sometimes she may ask a child to turn about or perform a gymnastic stunt, e.g. jump on the spot, before she actually names the person she believes has the ball. If her guess is correct, and the player named is holding the ball, 'Queenie' remains the leader. If her guess is incorrect, the player who does have the ball becomes the 'queen' and the game begins again.

Comment: The children usually give away their secret in their facial expression. As one child explained: 'You get the giggles'.

Sevens

8–11 years | F | 12 schools

Description

This well-known traditional game still retains great popularity among the girls. It is played in small groups—usually no more than three players. The game requires a smooth wall and bouncing surface on the adjacent ground and is usually played under the school or in protected areas outside the building.

Each sequence begins with seven throws and continues down to one throw. The sequence is repeated but with a change in the manner of catching.

The first run through the sequence is performed with a two-handed catch and progresses as follows:

Seven times	Throw the ball against the wall and catch it before it touches the ground.
Six times	Throw the ball against the wall, allowing it to bounce on the ground once before catching it.
Five times	Pat bounce the ball on the ground, using alternate hands.
Four times	Throw the ball under a raised leg so that it hits the wall and is caught on the full as it rebounds.

Three times Throw the ball against the wall, allowing it to bounce, then pat-bounce it three times before catching the ball.

Two times Bounce the ball onto the ground so that it hits against the wall and is caught on the full as it rebounds.

One time Throw the ball against the wall, turn around and catch it.

This basic sequence was common to every school with slight variations as follows:

Variation 1

Four times Bounce the ball and lift own leg over the ball, catching it before it bounces again; or
Throw the ball under own leg, against the wall, and clap before catching the ball.

Three times Bounce the ball on the ground, sending it against the wall for a rebound catch on the full; or
Pat-bounce the ball with alternate hands and on the third bounce hit the ball against the wall, catching it on the full; or
Throw the ball against the wall and touch the shoulders before catching the rebound on the full.

Two times Throw the ball onto the wall, bob and touch the ground. The ball can bounce once before it is caught.

18* Sevens

Variation 2

When one sequence has been successfully performed using the two-handed catch, the game proceeds as follows:

Series 2 All catches made with the right hand

Series 3 All catches made with the left hand

Series 4 Clap before catch with both hands

Series 5 Clap before catching with right hand

Series 6 Clap before catching with left hand

Series 7 Roly-poly (turning or winding one hand around the other before catching)

In a few instances players only clapped during series 4 and the next series followed was series 7.

Variation 3

Another variation comes after series 3 is completed. There the players bob to touch the ground before catching the ball. This replaces the clap and is called 'Bobo'. They then move on to series 7, roly-poly.

Variation 4

In addition, some children demonstrated a series 8: the player selects a spot and must stand still on that spot throughout the sequence, and all series are repeated.

Variation 5

The players at one school included a 'hop' with each series of the sequence.

Variation 6

A final series 9, 'Twirls', is little known. Players have to spin a complete circle between the throw and catch of each action. The time taken to reach series 9 in the game, and the level of skill required to perform it successfully, probably explain why it was not as familiar to the children as other variations.

Target

6 years M/F 1 school

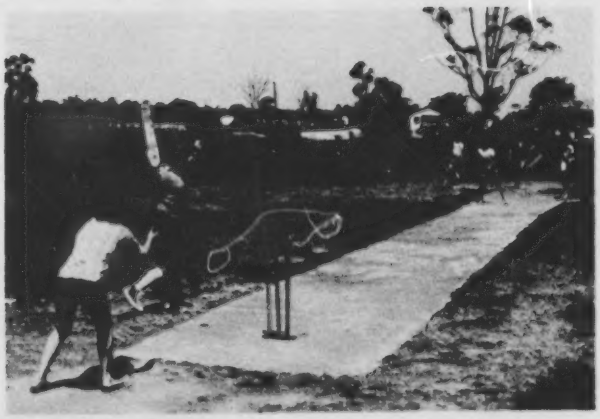
Description

Several children stand in file, one behind the other with a TARGET, or catcher, standing about two metres in front, holding both hands together at waist level, in the shape of a cup or trough. The player at the head of the line has a ball and tries to land it with an underhand toss into the hands of the target.

The game is set up so that the target has a wall behind him/her. If the shot is unsuccessful, the target goes to the end of the file and the thrower takes his/her place. If the shot is successful, the target stays where he/she is and the thrower goes to the end of the file.

19 Target

20 Tipsy Run Cricket



21 Tipsy Run Cricket

Tipsy Run Cricket

9–11 years | M | 7 schools

Description

Tipsy Run Cricket, also known as Putsy Out, is a variation of cricket. In this game, bowling is limited to one end only and the batters must run if the ball is touched by the bat, or 'knicked'.

Comment: Few girls were in evidence but on one occasion the participation of one young girl lasted until she was 'put out' at bat. She was not a regular member of the game and left the group at that point. Special rule variations included 'If you hit a wide you're out' and, if the ball goes behind the wicket, the batsmen need not run. The distinction between Tipsy Run Cricket and the game called Putsy Out Goes In appears to be that in the former each player takes his turn at bat and, in the latter, players only get a bat if they put someone out.

Tunnel Ball

8–10 years | F | 2 schools

Description

The game is played with three or more participants, usually in the form of a team relay-type competition on sports day. In the type of game observed three players only were required. The children stand in a file and the player at the head has the ball. This player stands and rolls the ball through her own legs and the tunnel made by the other players, to the last player in the file.

The last player then runs to the top of the file and tunnels the ball through in a similar way, down to the new end player. When everyone has had a turn, the first player runs to the top of the file and continues on to a set finishing line. Whenever the ball goes out of the tunnel made by the players standing in wide-stride position or is missed by the catcher at the end, the player responsible retrieves the ball and the game continues. The ball must pass through the legs of all players except the end player.

Comment: Three girls observed had obviously enjoyed the sports day held the previous day, and when approached by the investigators, were anxious to demonstrate other games played. They did not see anything peculiar in playing without a team to race against; in their words: 'You don't have to have another team!'. This incident was the only one observed at the school.

Variation

Tunnel Ball is also the basis of an observed game which requires the players to climb up the face of a slippery slide and make a tunnel with one foot placed on either side of the face of the slide. The players held their position on the slide with their hands. One player with the ball climbs the ladder to the top of the slide. When the team is in

position the ball is released down the slide and through the tunnel. Another player, who waits at the bottom, collects the ball and runs with it to the steps. This player then waits at the top until the team reorganises itself.

Comment: The player who releases the ball sometimes follows it down the slide, taking the players with her on the way. All end in a pile at the bottom, usually producing much laughter.

Wall Brandy

8–10 years | F/M | 10 schools

Also known as Dead Duck.

Description

The six to ten players usually required for this game elect one member to take the ball and stand in front of the other players who line up against a wall. Where benches are fixed against flat walls, players stand on top of the benches.

The objective of the game is for the leader, who stands at a set distance from the line, to hit the children in the line with a ball, which is usually either a tennis, playground, or soccer ball.

The players in the line are able to avoid being hit by weaving, ducking, jumping etc. However in some games they are only allowed to move their bodies, not their feet. If someone is hit, then he/she becomes the thrower.

Comment: There are often no set rules as to the height at which the ball may be aimed. However, there was an understanding that you could only hit below the waist, although it was apparent in some of the games, particularly those observed at Holland Park and Belmont, that there was little attempt to aim and the ball was generally thrown at the wall and not aimed at a particular player.

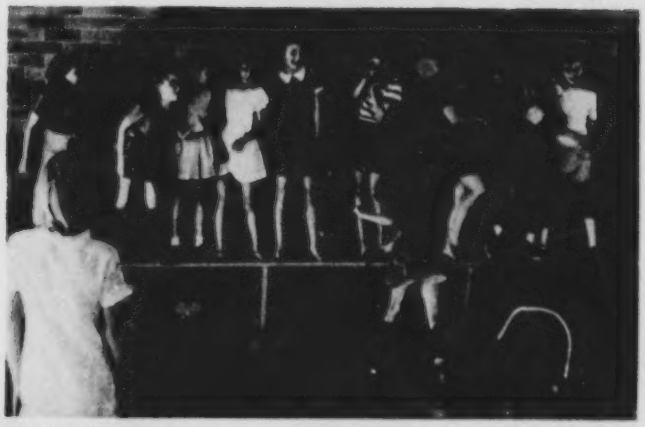
In one of the girls' games the players kept up a chant of '"X" can't get me!' at the player out front, in an attempt to tease the player.

Variation

Instead of throwing a tennis ball, a soccer ball was kicked at the group.

22 Wall Brandy

23 Wall Brandy



24 Wall Brandy

25 Wall Brandy

When I Was One

8 years | F | 2 schools

See also Oliver Twist.

Description

This game has a continuous chant. The players suit the actions to the words of the chant, which has a chorus, or repeat pattern, following each verse. It is usually played in groups of two to three girls, each taking her turn.

Words	Description
1st verse:	
When I was one, I ate a bun! I ate a bun! I ate a bun! When I was one, I ate a bun!	1. The players pat-bounce in time with the chant and between each bounce the player touches her lips with the hand used for patting the ball.
(Chorus) Under the arch and over!	A. One leg is swung over the bouncing ball which is then tossed into the air. The hands are clapped together before the catch is made.
2nd verse:	
When I was two, I buckled my shoe! I buckled my shoe! I buckled my shoe! When I was two, I buckled my shoe!	2. The player tosses the ball into the air and touches her shoe before catching the ball with both hands .
(Chorus) Under the arch and over!	Action A is repeated.
3rd verse:	
When I was three, I skinned my knee! I skinned my knee! I skinned my knee! When I was three, I skinned my knee!	3. The players bounce and catch the ball with both hands, touching their knees between each catch.
(Chorus) Under the arch and over!	Action A is repeated.
4th verse:	
When I was four, I knocked on the door! I knocked on the door! I knocked on the door! When I was four, I knocked on the door!	4. The player tosses the ball into the air, making the motion of knocking on a door before catching the ball as it falls.
(Chorus) Under the arch and over!	Action A is repeated.

5th verse:

When I was five, I sat on a hive!
I sat on a hive, I sat on a hive!
When I was five, I sat on a hive!

5. The player pat-bounces the ball and squats down, keeping the ball bouncing during the chant words 'I sat on a hive'.

(Chorus)
Under the arch and over!

Action A is repeated.

6th verse:

When I was six, I picked up sticks,
I picked up sticks, I picked up sticks,
When I was six, I picked up sticks.

6. The player tosses the ball into the air and touches the ground before catching the ball.

(Chorus)
Under the arch and over!

Action A is repeated.

7th verse:

When I was seven, I flew to heaven,
I flew to heaven, I flew to heaven,
When I was seven, I flew to heaven.

7. The player bounces the ball then jumps into the air while hands are fluttered and raised quickly to the sides before catching the ball.

(Chorus)
Under the arch and over!

Action A is repeated.

8th verse:

When I was eight, I jumped the gate,
I jumped the gate, I jumped the gate,
When I was eight, I jumped the gate.

8. The player bounces the ball so that she can make a forward jump before catching it. She repeats the bounce and catch, moving forward on each jump.

(Chorus)
Under the arch and over!

Action A is repeated.

9th verse:

When I was nine, I sipped some wine
I sipped some wine, I sipped some wine,
When I was nine, I sipped some wine.

9. Actions and words vary from school to school for this verse.

(Chorus)
Under the arch and over!

Action A is repeated.

(Alternative words to verse 9: 'I kicked the swine'.)

10th verse:

When I was ten, I plucked the hen,
I plucked the hen, I plucked the hen,
When I was ten, I plucked the hen.

10. Actions to suit.

(Chorus)
Under the arch and over!

Action A is repeated.

(Alternative words to verse 10: 'I kicked a hen'.)

Comment: The vagueness in the last two verses, verses 9 and 10, suggests that the children seldom reach this point in the game before making a mistake and losing their turn. The children indicated that the actions are made up to suit the words.

APPENDIX 2: PURSUIT GAMES

Asterisks indicate games with chants

Ace Destroyed, see Hide And Seek
Animals, see also What's The Time, Mr Wolf?
Bang, see Hide And Seek
Bedlam*
Biff-ups, see Piggy-back
Black Cat
B.P., see also TV Times and Stations
British Bulldog, see Red Rover
Buck-Buck, see Chariots
Bulls And Bullfighters, see Bedlam
Cat Behind The Curtain, see Black Cat
Catch And Beep, see Bedlam
Catch And Kiss, see Tiggy
Cement Tiggy, see Line Tiggy
Chariots
Chinese War, see Red Rover
Colours, see also Letters
Cops And Robbers
Crocodile, see Colours
Crocodile Tag, see also Posts and Follow The Leader
Dog And The Bone
Dots, see also Posts
Drop The Hankie*
Dungeons, see Bedlam
Electricity, see Posts and Sticky Glue
Favourites, see B.P.
Four Corners, see Posts
Grab
Hide And Seek*
Hiding—Go—Tig, see Hide And Seek
Horses, see Animals
Letters
Line Tiggy
May I?*
M.P., see Cops And Robbers
No Time For Standing
One, Two, Three, Caught!, see Red Rover
Oranges And Lemons*
Peep Behind The Curtain, see Black Cat
Pick Up The Bone, see Dog And Bone
Piggy-back (Fights)/(War)/(Tag)
Pop Stars, see TV Times
Posts, see also Line Tiggy
Puss In The Corner, see Posts
Red Rover*/British Bulldog*
Release, see Bedlam
Reverse, see Posts
Roast Spaghetti—Yum! Yum! Yum!*, see The Hulk
Secret Agents, see Cops And Robbers
Shadow Tag
Ship Or Shore
Sly Fox, see Black Cat
Snako, see Hide And Seek
Spider
Spies, see Cops And Robbers
Stations, see also B.P. and TV Times
Statues, see Black Cat
Sticky Glue
Sticky Glue Shadows, see Sticky Glue
Stuck In The Mud, see Sticky Glue
Tag, see Team Tiggy
Tarzan And The Wolf, see The Hulk
Team Tiggy
The Hulk
Tig The Butcher, see also Team Tiggy
TV Times
War
What's The Time, Mr Wolf?*
Witches And Fairies, see The Hulk
Wood Tiggy

The Tag, Tiggy, or Chase, games follow a similar pattern: one person is designated 'It', 'Up' or 'In' and has the task of catching or tagging another player in some simple and quick manner. The person so tagged then takes the place of 'It'; the game is continuous. There are many closely related forms which are dealt with under the particular game name such as Shadow Tag, Wood, or Line, Tiggy, Sticky Glue, Brandy Ball and Kingball. More complex forms include Team Tiggy, Spider, Hide And Seek, Bedlam, and Red Rover.

The simple chase game may begin with a spontaneous suggestion—'Let's play Tiggy!'—with the chorus 'You're It!' being immediately addressed to the one who suggested the idea or who stands within reach of the initiator, who tags them. Or a taunting rhyme such as 'Mary can't catch me!' may be repeated until the individual takes up the challenge and chases the caller. Teasing, such as boys touching the girls' clothing, pulling hair etc. or a counting-out rhyme may be used.

As the games are frequently informal and belong to the lower school children it is not surprising that they are known by such names as Monsters or Scaries while 'It' becomes 'Witch', 'Wolf', The Hulk or some other frightening figure.

Most games which contain an element of teasing are short-term and become disruptive when prolonged, e.g. Catch And Kiss among the Grade 2 children; the girls teasing the boy called Peter:

> Peter, Peter, Pumpkin Eater,
> Had a wife and couldn't keep her;
> Put her in a pumpkin shell,
> And there he kept her very well.

Though these are called games by the children, they are usually of extremely short duration. However, similar games where the 'monster from outer space' chases the children calling 'Roast spaghetti—Yum! Yum! Yum!', and the 'giant' who chases after Jack and his companions in which the initiative is in the hands of 'It', are quite prolonged. They often incorporate safe places for resting or for securing those who have been caught. Variations such as What's The Time, Mr Wolf? and Animals must also be included within this category. Not surprisingly, it is in these games that the children more frequently elect to use a counting-out rhyme to select the first person to be 'It'. The game, as can be seen, sometimes creates a role which particular children enjoy taking; thus the children mutually agree to the 'Ogre' role, or whatever.

In the simplest versions of tag no evident restriction is placed on the method of tagging and there are few, if any, space limitations. Usually, to maintain the games, players run within a self-imposed limit. The more sophisticated games have designated rest, or 'bar', areas where players may safely take respite from their running for short periods of time. In the games of the younger children there is a tendency to seek safety in the toilet blocks. Where schools have regulations about running in areas near the drinking fountains and toilets, these become refuges in those games which do not include special rules. The more common 'Bars' are benches, tree trunks, flagpoles and railings.

Animals

7–9 years | F | 3 schools

Description

This game is similar to What's The Time, Mr Wolf. It is a chasing game which begins with six to ten players standing in a circle around a central person who is 'It'. When the centre person calls out the name of different animals, the players respond by imitating the action of the animal named, e.g. 'Toads!'—frog jumps; 'Joey!'—kangaroo hops.

When the centre player calls 'Witches!' all the players in the circle run away. The centre player chases them and the player caught becomes the new 'It'.

The players do not seem to need a limiting boundary as someone is usually slow to react and the catcher has the advantage.

Variations

A number of games of Horses are played by both boys and girls. These are usually simple running and chasing patterns. In some the horses race each other, while in others the horses run away first and their riders have to chase after them.

Bedlam

8-12 years | M/F | 8 schools

Also called Catch And Beep.

Variation 1

This is a very active chasing game played by two teams. The players are either 'in', i.e. doing the chasing, or 'out', i.e. being chased and caught. Various methods are used to decide which side is 'in'. These include tossing a coin three times for heads or tails and counting out 'One potato, two potato' between the leaders. In the latter, the direction is 'Put your spuds in!'.

In order to catch a runner the catcher must hold him/her and simultaneously call out '1–2–3 bedlam caught!'. When a runner has been captured in this way he/she is then brought home to the jail. The jail, or Bedlam Square, is a marked area usually some 3 metres by 2 metres, though this varies considerably. Those captured may be freed and go back into the game if one of their team successfully dodges the chasers who stand guard to the Bedlam Square and runs through this marked area calling loudly '1–2–3 bedlam OUT!'. When the 'in' side which has been chasing has all of the 'out' side captured and held in jail, the teams change over.

Variation 2

The only real difference in this version is the name, Bulls And Bullfighters, and the calls '1–2–3 bull caught!' and '1–2–3 bull free!'. Not surprisingly the 'bullfighters' are the 'in'

side and the 'bulls' the 'out' side. The jail is called 'Pen', and attacks to let the captured bulls out are made by players making surprise appearances out of the long grass or from under school buildings and other likely hiding places.

Variation 3

In this version the game was actually played under the school utilising a passage area under the brick stairwell, which had been blocked off. The game is called Dungeons and the name of the jail area is also referred to as 'Dungeon'. This confined location made for a great deal of noise and an almost impossible situation for anyone trying to free a player who has been caught. The resultant buffeting of the players and the high noise level explained why this game did not receive teacher approval.

Black Cat

6–10 years M/F 6 schools

Note: A number of games are played which involve children creeping up, from 10–15 metres, to a leader who has his/her back to the group or his/her eyes closed. These games are known by a variety of names, e.g. Black Cat, Cat Behind The Curtain, Peep Behind The Curtain, Sly Fox and Statues.

Description

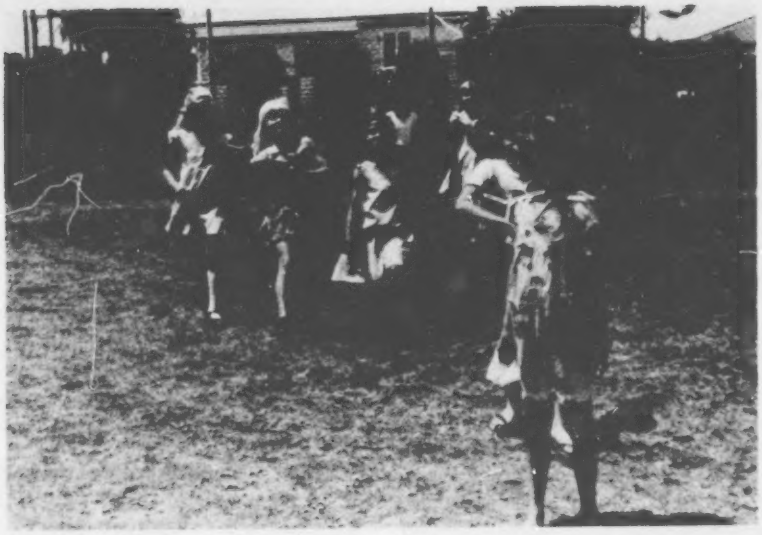
The players mutually elect a leader who stands facing a wall, his/her back to the remaining players. These players line up some 10–15 metres behind the leader. The leader, presumably the Black Cat, pretends to 'paw' the wall in front of him/her while counting up to five. He/she then turn around to the players and points to any person seen moving. While he/she counts, the players creep up, trying to get close enough to touch him/her on the back. When the black cat (the leader) has had a good look he/she turns his/her back and counts again. Any player pointed to for moving must return to the starting line before moving forward again. When someone touches the black cat, he/she changes places with this leader and becomes the new black cat.

Variation 1—Cat Behind The Curtain

This game is similar to Black Cat but it has a longer distance between the leader with his/her back to the group and the starting line. The 'cat' counts to five, usually quite slowly, and then turns around very quickly. As in Black Cat, any players seen moving must return to the start and the player who first touches the leader takes that place.

Variation 2—Peep Behind The Curtain

This is similar in format to Black Cat, with the children 20–25 metres back from the leader. No set count or chant is given for the leader, who may peep around at any time. Players must freeze whenever the leader turns around. If the leader sees any player move he/she sends them back to start. In some games, the players are permitted to go to the back of the group rather than all the way to the original starting line. As in Black Cat, the first player who gets near enough to touch the leader takes his/her place.



26* Black Cat

Variation 3—Statues

This is a simple variation of Black Cat in which the leader calls 'Stop!' and 'Go!' rather than turning her back and counting a given number.

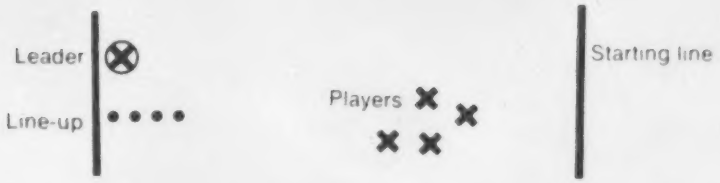
On 'Stop!' the players have to freeze in the position they are in. This freeze stage can be extended for as long as the leader desires. Players who are seen to move go out to the front and assist the leader in picking out those who move. When all have been seen to move, without touching the leader, the first one seen becomes the new leader.

In another version known by the same name and played by 11-year-old girls, the leader turns her back and counts to eleven. In this instance the children used a counting-out rhyme, 'Mickey Mouse', to select the leader at the beginning of the game.

Variation 4—Sly Fox

(A) This game is an extended and more complex form of Black Cat and is commonly played by both girls and boys. The initial format, with the leader out in front with his/her back to the line-up of players, is the same. The particular count used by the leader before spinning around and looking to 'catch' anyone moving varies from game to game. However, when seen to move, the player comes out and stands in front of the group, level with the leader and to one side. This first person caught then stands facing the side of the leader and extends one hand to touch the wall and the other hand towards the group to begin a line extension.

The next person to be seen moving comes to stand alongside the first with arms outstretched, touching the first player's hand and extending her other hand towards the remaining players, thus beginning to form a line. As they are seen, other players further extend the line. The players who are still creeping up now try to touch the extended hand of the last person on the line. When successful, they call 'Sly fox' and so release all the players in the line who run for safety behind the start. The leader gives chase and the first person caught becomes the new leader.



As it frequently happens that all the players are seen to move before someone can call 'Sly Fox', an additional arrangement is used. When all players have been seen moving and have joined the extended line, the leader calls out 'Sly', followed by a choice of false calls or mis-cues, e.g. 'Sly box!' 'Sly sox!'. But when she calls 'Sly fox', all players must run for the safety of the starting line. Anyone caught becomes the new leader. Players who move on the mis-cues are penalised and have to go to the top of the extended line nearest to the leader.

(B) Another version of Sly Fox is played by the lower school boys at Aspley. Here the leader counts to ten and the players, when seen moving, are frozen and cannot move from where they are until released by another player. To release someone, a player must touch the frozen player and say 'Sly fox' before the leader sees them doing so. The released player returns to the starting line and re-enters the game. Any player who creeps up close enough to touch the leader without being frozen becomes the new leader and the game restarts.

B.P.

8–10 years F 2 schools

See also TV Times.

Description

The game requires six to ten players. They elect a leader who then stands with her back to the other players, who line up on a bench or stand against a wall. The leader is approximately 6 metres away from the wall. Those at the wall elect one of their members to be a caller. Each of them then whispers the name of a boy to the caller. This person then calls out all the names she has been given. If the caller cannot remember all the names, the players whisper them to her as she calls. When each person at the wall has had her boy's name called, the leader who has had her back to them while listening turns around. She calls out one of the names she has heard. Whichever player 'owns' the name must then race the leader. The two runners start from where they are and run to change places and then back to a midway mark previously identified. The pattern of the race is similar to TV Times but as the leader in this game is the less preferred position, the last one to the middle mark becomes the new leader.

Variation

In another less active but more mysterious form the leader remains with her back to the audience and calls any name previously given. The player whose name it is goes out and writes the initials B.P. on the back of the leader who must then guess who the player is. If successful, the players simply change places and the game begins again.

Chariots

9 years | M | 1 school

Description

A form called Buck Buck was played by a group of six to eight 9-year-old boys. The game did not extend to the guessing pattern of the traditional game. Instead, two boys made the 'horse', player A, stand upright while player B leaned forward to grasp A from the back, hands on A's hips. The third player climbed on B's back. Once the 'chariot' was formed, the boys charged straight ahead to see how far and fast they could go without collapsing.

Colours

8–9 years | F | 4 schools

Version 1

A leader stands 5–6 metres in front of the rest of the players (five to twelve), who wait behind a given line. The leader calls out a colour and each player with a piece of clothing with that colour in it is allowed to take one step towards the leader. The first player to reach and touch the leader becomes the leader for the next game.

27 Colours

28 Colours—variation

Version 2

This is also known as Crocodile. In this game, the leader stands half-way between two marked lines. The players (usually no more than six to seven in a game) stand at one side of the marked area (the river) and chant: 'Crocodile, Crocodile, may we cross the golden river?'. To which the crocodile, i.e. leader, replies: 'Yes, if you are wearing red'—or any colours she chooses to name. Any players wearing clothing of that colour are allowed to walk safely across to the other line. If they are not wearing that colour, they must run across while the leader tries to catch them. If tagged, the player takes the place of the leader in the middle.

The former leader then joins the rest of the players.

Version 3

In another form, the children utilise the overhead ladder in the apparatus play area. Those children who have the colour named by the crocodile may walk across safely. Other children must swing themselves over on the ladder. Should they drop to the ground, the crocodile can tag them.

Cops And Robbers

6–9 years M 7 schools

Description

This is a chase game in which those players calling themselves the cops chase the others, the robbers. The number of players on each side is seldom greater than five. In most games a home base for each side is identified, but this is not always so and the games tend to range over a wide territory. Sometimes an escape mechanism is used such that when an imprisoned robber is touched by a free robber the former can escape. This allows for continuous participation.

Variation 1

Another, similar game being played at one school is called M.P., i.e. 'Military Police'. In this game the seven players divide into two teams, each with a captain, one team being the 'police' and the others the 'baddies'.

Not surprisingly the M.P.'s chase and catch the 'baddies' and bring them into the designated jail area. A corner post of the school building is designated as 'home base' or a resting place for the 'baddies'. There are no territorial boundaries and the fun is in the pursuit rather than the catching.

Variation 2

One game called Cops And Robbers by a small group of 6-year-old girls and boys was actually a form of Catch And Kiss, though the children had identified all the elements of the game of Cops And Robbers, the girls being the robbers and the boys the cops with a designated area called 'jail'. The aim of the game was for the boys to catch the girls, wrap both arms around them and lift them off the ground.

Variation 3

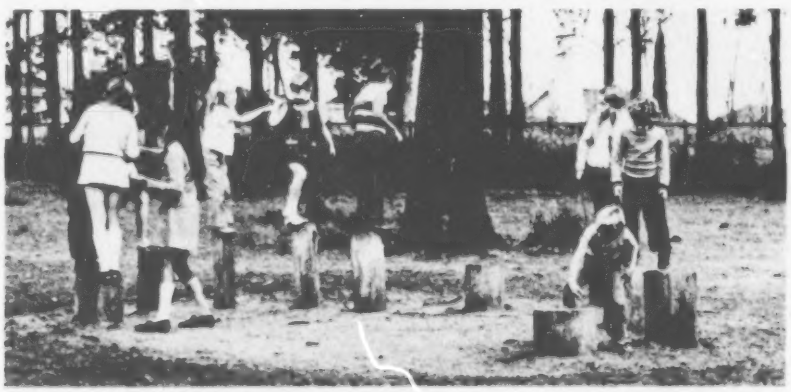
Another variation on the Cops and Robbers theme is called Witches And Fairies and was observed being played by several 6- to 7-year-old girls. When the 'fairies' are caught by the 'witches', their wings are 'cut' so they cannot escape.

Crocodile Tag

8–10 years | M/F | 8 schools

Description

This is another version of simple chasing or tagging in which the player who is 'It' is looked upon as the crocodile. The other players are mounted or stand upon the tree stumps set a short distance from each other in the adventure play area. The crocodile tries to catch the players as they leap from stump to stump or if they should touch the ground when making their leaps.



29 Crocodile Tag

Comment: The tree stumps, which were 0.5–1 metre above the ground, with a good flat surface area on which to stand, were the focal point for games for several different age groups of both girls and boys. Other games played in this way were a variation of Puss In The Corner and Follow The Leader.

Dog And The Bone

8 years | F | 2 schools

Description

This game is also known as Pick Up The Bone. Ten to twelve players divide into two even teams with one extra person as a caller. The teams line up, facing each other, about 8–10 metres apart, and number off so that the number 1's are at diagonally opposite ends. The caller places an object, the 'bone', half-way between the teams.

When all are ready the caller calls out a number, and the two players with that number run to the 'bone'. Each try to secure the 'bone' and carry it back across their own team line without being tagged by their opposite number. Sometimes two different numbers are called and all four players are involved.

30 Dog And The Bone

Dots

9–11 years | F | 1 school

Description

This is a form of tag played on the white spot markings on the bitumen surface of the school parade ground where the children line up in preparation for going into school. It is similar to games like Puss In The Corner with each player, except the one who is 'It', standing on a dot. The dots are 1 metre apart and as many children as wish to join in each game. Players may move from one dot to another, changing with other players or using dots which are not occupied while 'It' tries to tag them. The role of 'It' is changed quite frequently and the game is maintained while waiting for parade before school and at lunch-time.

31 Dots

32 Drop The Hankie

Drop The Hankie

7 years | M/F | 1 school

Description

Six to eight children sit in a circle, facing in and chant the words of the song while one player who is 'In' skips around outside the circle carrying a hankie (handkerchief).

Words	Directions
I wrote a letter to my love and on the way I dropped it. One of you has picked it up and put it in your pocket.	Player with hankie skips around the outside of the circle.
Not you, not you, Oh why! Oh you!	Player must now drop the hankie behind someone's back.

80

As the outside player goes by, circle players look and feel behind their back to see if they have received the hankie. If they find it, they pick it up quickly and run around the circle after the person who dropped it. The person who has been 'In' is safe if he or she can reach the place where the chaser left before that player can return. If the player who dropped the hankie is caught, she becomes a 'plum pudding' and must sit in the middle until the game is over or the children in the outer circle decide not to play any more. The one who has picked up the hankie takes the next turn skipping around outside the circle while all chant again.

Occasionally, it is played where the 'In' person and the one who receives the hankie run in opposite directions around the circle, each attempting to make it to the empty space first.

Grab

11 years | F | 1 school

See also Red Rover, Dots, Posts.

Description

The game is played by four players, utilising several bench seats and the gap between them. One player is selected by counting out 'Eenee, meenee, minee, mo' (see Counting-out Rhymes). She stands on the ground and tries to touch any of the other players as they cross from the top of one bench to another. A player is caught only when 'It' has called 'Grab!' as she touches them. If caught, that player changes places with 'It' who then joins in the game. Whenever players step off one bench seat they must continue to cross to the next seat and cannot go back to safety. They are still safe provided they have kept one foot in contact with the bench they are leaving. The distance between the seats used in this game is about 3 metres.

Comment: Similar bench settings serve as 'games equipment' in a number of schools. Crocodile, Colours, Statutes and Follow The Leader use benches in this way.

Hide And Seek

8–11 years | M/F | 7 schools

Description

This is a familiar game, usually played in small groups of no more than five to six players. The structure and pattern varies little from one game to the next.
'It' is selected either by using a counting-out rhyme or mutual agreement. 'It' then hides or closes his or her eyes and counts to a prearranged number, e.g. 300 by fives, 100 by ones, while the remainder of the group hides.

When 'It' has finished counting he or she calls out 'Here I come!' or 'Coming, ready or not!' and goes out to find the others. When someone is seen, 'It' calls 'I spy Mary!'

(usually has to also identify where the player is hiding so they know for sure that 'It' has seen the person), 'One, two, three home!' or some similar pattern. Usually, the first person seen becomes the next one 'up' as 'It'. In some instances it is necessary for 'It' to race the player 'home' and if the player arrives safely before 'It' he/she is safe and 'It' has to search for another find. When home base is not identified the first player seen becomes 'It' the next time. In some variations, once a player is found he/she asists 'It' to find the others. Usually 'It' simply stays at 'home' and players sneak in without being found, thus being able to use their hiding place again.

Variation 1

In some games the player who wants to be 'It' turns his/her back on members of the group who then commence to creep up behind him/her. One player draws a snake on the back of 'It'. 'It' then has to guess which finger was used by the player who wrote on his/her back. The procedure is that the writer holds out both hands and 'It' points to the finger which he/she thinks was used.

For every wrong guess made, 'It' is penalised by 10 points. Thus for three wrong guesses he/she has 30 points. When 'It' points to the correct finger the game becomes a version of Hide And Seek. 'It' turns around again and closes his/her eyes and, without moving, counts to the number he/she was penalised, e.g. thirty. The other players run and hide. 'It' opens his/her eyes and as soon as he/she sees someone, he/she calls 'Snako ——' (name of person, e.g. Mary). That person must then come and take 'It's' place and the game restarts. If one of the group sneaks up to 'It' without being seen and calls 'Snako—Home!', 'It' remains for another turn and the game restarts with the re-drawing of the 'Snake'.

Variation 2

One variation is called Hiding–Go–Tig in which 'It' must tag the one found before he/she reaches home rather than only racing him/her home.

Variation 3

In another game, known as Hide And Seek, the players sneaking home must call '1–2–3 Home!' before they are safely considered home.

Variation 4

Another form of the game played by upper school girls is called Ace Destroyed. The game is similar except that players are able to get home before 'It' can find or catch them. Home is marked by an arrow or cross set with sticks and the hider tries to run through home and kick the sticks apart without being caught. If succesful, they call 'Ace Destroyed'.

Variation 5

In another form known as Bang! the player who is 'It' counts to 100 with eyes closed while the other four or five players hide. When 'It' sights a player who is out hiding or trying to sneak home she must call 'Bang' and follow this with the player's name. If a player reaches home before the call can be made, then that player is safe. In the school where this game is well known, one of the girls claimed that she had invented the call.

Letters

7–10 years | F/M | 7 schools

Description

This game is occasionally played by boys aged 8 to 10 years. In this game there is a leader or caller, who stands facing the group at a distance of approximately 3–4 metres. It is usually played with six to ten girls in the game. Whoever thinks of the game first usually becomes the first leader. The leader calls out a letter of the alphabet, and if that letter is in a player's name then that player can move forward one step. If it is the first letter in the name, i.e. a capital, the player can step forward an extra step. The number of steps permitted for capitals varies between schools. Some games have a 1–2 combination, some a 2–4 combination and some a 2–3 combination. Once a player gets close enough to touch the leader, that player becomes the new leader and the game starts again.

Variation

In a similar game, called Red Letters, in addition to the rules of a given number of steps for a capital and a small letter, a 'red' letter is introduced. This is a letter selected by the leader, which, when called, means that the players must not move. Those who forget and step out as for an ordinary letter must return to the start.

Comment: The game was usually played under the school or in the play-shed. It appeared to be most popular among girls who were not obviously competitive in their approach to the game. They did not always try to take the largest step possible, probably preferring to stay in the group.

Leaders who knew how to spell their names were able to control the game and at one school the girls suggested that they knew their friends' names best and called accordingly. When the game was being observed players seemed to join in without seeking approval from the group. This may have been permitted because of the observation situation but the girls did not have any particular rules on the number who might play.

Line Tiggy

8–9 years | M/F | 4 schools

Description

This is a simple chasing game in which the players endeavour to stay in contact with set lines, e.g. the lines on the netball court and running lanes marked out on the oval for sport day. Players run as fast as possible along the lines. If they step off the line or make a mistake by going on to any line not in the game, they must change places with the person who is 'It'. 'It' may run anywhere and tries to make the other players leave the line by getting in their path as they run. If they are successful, they change places with the player who made the mistake and that person becomes the new 'It'. There is no need for a player to be tagged when off the lines. To have left the markings designated for the particular game puts them out.

The game differs from Wood Tiggy and Puss In The Corner, which both require 'It' to tag players when they are not in contact with the benches or posts.

Variation

Another popular chase game is Cement Tiggy. As in Line Tiggy, actual tagging of a player is unnecessary. The players must stay on the cement and anyone stepping off on to the dirt or bitumen becomes 'It'.

May I?

7–9 years | M/F | 4 schools

Description

The players line up with a leader in front facing the remainder of the group. Usually, six to eight players are in the group. The leader selects one of the players and commands them to perform one of the following movements:

A pin One step forward, heel to toe
A half-pin One half step; bring heel to instep of other foot
A giant jump One jump—as far as possible from both feet
A walk One step
Needle One step on your toes
Stay still.

Variation 1

The leader will call, e.g. 'Billy! Three half-pins'. Billy *must* reply 'May I?' and wait for permission, 'Yes' from the leader, before he moves. The leader may refuse permission at which stage the player must remain in place. If a player forgets to ask 'May I?' and moves, he/she must take the place of the leader.

33 May I?

Variation 2

Another game is played where the objective is for the players to get up close enough to touch the leader. In this game, if a player forgets to ask 'May I?', he/she must go back to the starting line. As soon as a player gets close enough to touch the leader he/she then takes that place. The leader must share out commands among the players and vary the directions. If leaders do not wish to lose their place as leader, they give directions which will slow up their opponents' progress.

No Time For Standing

9 years | M | 1 school

Description

This game is played by a small group of four boys on a grassy slope. It is a rich source of enjoyment for the participants. The boys follow the traditional rules of pulling or tripping other players who are standing. When a player is knocked down he must regain his feet before touching another player.

It is a vigorous and lively game with short recovery spells in between bursts of activity. The game commences with the spontaneous calling by one player of 'No time for standing!'.

Oranges And Lemons

8 years | M/F | 2 schools

Description

This game is based on the traditional-format version with two leaders making an arch and the remainder, six to eight players, following each other through while all chant the words.

Words	**Directions**
Oranges and lemons, The bells of St Clement's, I owe you three [five] farthings, And when shall I pay you? Today or tomorrow? Chip chop, chip chop, The Old Man's head, head, head . . . *(Repeat until the arch, i.e. axe, falls over a player's head as players pass through.)* OFF!	The children making the arch stand at the foot of the slippery slide. The remaining players climb up in turn, slide down and then join on to the line again. When the rhyme finishes the last person down the slide is caught at the bottom. The leaders bring their arch down over the player's head.

As in the traditional game the secured player then has the choice of two items, in this instance a dolphin or a shark. When the choice has been made he/she then substitutes

34* No Time For Standing

35 Oranges And Lemons

for the leader so named. That leader then joins in the circle going around, up the stairs and down the slide. The new leaders remake the arch at the bottom.

Comment: The game continued over a half-hour period and the children claimed it to be 'their own game'. As there was only one slippery slide in their playground the group commanded the scene. A similar game was observed briefly at another school.

The traditional verse is:

Oranges and lemons say the bells of St. Clement's,
I owe you five farthings,
Say the bells of Old Bailey.
When shall I pay you?
Say the bells of Old Bow.
When you are rich,
Say the bells of Shoreditch.
Today or tomorrow.
Chip chop, chip chop,
The old [last] man's head, head, head . . .
OFF!

Piggy-back

8–11 years | M | 4 schools

Also known as Piggy-back Fights, Piggy-back War, Piggy-back Tag and Biff-ups

Variation 1

This is a rough and tumble game in which five to seven players, each mounted on a partner's back, endeavour to pull, push or knock each other over. Only the player on top, being carried piggy-back, is allowed to use his hands. The idea of the game is for couples to grapple with each other until one falls. The winner keeps going, continually challenging others who are still mounted, until all pairs except one are 'flattened', or on the ground.

Players are free to remount after being toppled, thus prolonging the game. Finally the players weary and the game reaches a stage when only one pair remains mounted.

In one game, demonstrated by the older children, a few girls also joined in. The play was rough and involved, barging into each other, pushing and pulling and kicking the other players. When knocked off, the players remounted and joined back into the fracas. When played by younger age groups the game was less rough and was only 5–10 minutes in duration.

Variation 2

The game of Piggy-back Tag is similar to tag, with the players mounted on the shoulders of a partner. It is a strenuous game and the action, not surprisingly, is short-lived. The player who is going to be the base crouches down to allow his partner to settle himself on his shoulders. He then stands and whichever pair is 'It' pursues so that 'It's' rider can tag a rider or mount, of another couple. When tagged, the rider becomes the next 'It'. The game is not a knockdown one but the players soon tire and need a rest.

36 Piggy-back

Posts

8–11 years | M/F | 7 schools

Description

This is a popular tag game, also called Puss In The Corner and Four Corners. The posts included in the playing area are designated before the game begins and a player is safe when in contact with a post, provided no other players are touching it. The game is usually played by five people using four posts which make a 2.5 metre square. Four players claim a post and the fifth person is in the middle. The centre player tries to claim a post whenever it is unoccupied or, alternatively, may try to tag the players when they are not in contact with a post. Those on the posts must change places and if they are slow to be in the game the centre player may count them out. That is, they begin counting to ten and the player on the post must either make a move before the count reaches ten or give up the post and take the place of the centre player. This latter alternative seldom occurs as players who are not prepared to move are usually ignored by those more active. Players continually feint in their intention to move, and try to distract the attention of the centre player.

Variation 1

A similar game, utilising posts which form a rectangle approximately 4 metres by 2.5 metres and the lines in the cement between the posts, is called Electricity. Players are required to keep in touch with the lines on the cement when moving from post to post. As in the game of Line Tiggy, a player is out and must take the place of the centre player if he/she leaves the line while going from one post to the next. The players are also out if the centre player claims an unoccupied post before they reach it. There is no need to tag the players. This game begins with the counting-out rhyme 'Mickey Mouse', to decide who will be 'up', or in the centre.

37 Posts

Variation 2

Another game, called Reverse, is played with any number of players and the actual playing area includes all the posts occupied by the players. The centre player is stationed in the middle and stands with eyes closed. When the centre player gives the command 'Go!' all players follow each other from post to post, usually in a clockwise direction. They continue to move until the centre player calls 'Reverse', then they must stand still. Anyone not in contact with a post becomes the new centre. When two players claim the same, post, the one last to touch it is out and takes the centre role. It is a fast-moving game with much fun and laughter associated with the calls. It appears that players are cautious in moving and the centre player may make several calls before catching anyone out.

38 Posts

Red Rover/British Bulldog

7–12 years M/F 10 schools

Description

The names of this game, Red Rover and British Bulldog, are used interchangeably by most children. British Bulldog sometimes has the following aspects:

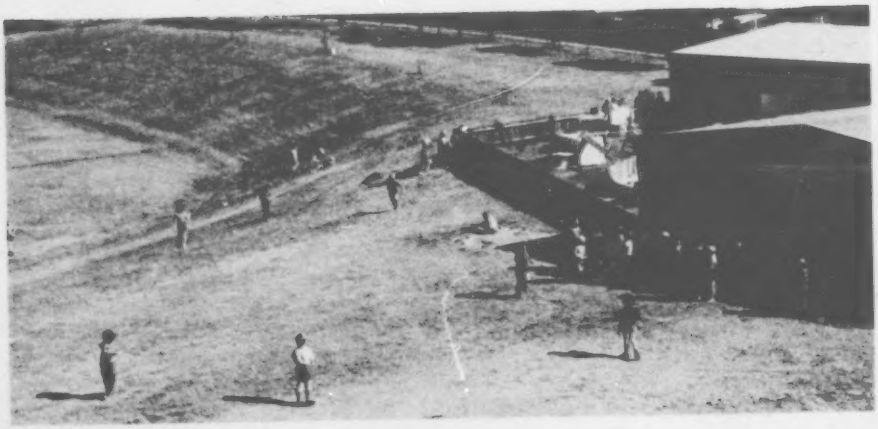
(a) '1–2–3 Red Rover' is not called when the person who is caught is on the ground;

(b) The first player to cross the field does not have to be named by the catcher. He/she can be nominated by the 'out' side or may just nominate himself or herself by starting the run.

The name most favoured was Red Rover and the girls seldom knew the game by any other name.

39 Red Rover

40 Red Rover



41 Red Rover

90

A particular game may include from eight to thirty active participants. Usually all the players are boys, but several games including both boys and girls are to be seen. The age range is usually limited within a game, but overall the players' ages range from 7–12 years.

Play usually begins with a race; the last runner then assumes the position of catcher while the other free runners line up at one end of the playing space. The objective of the game is to have free runners cover a set space, often the length of a football field or an appropriately limited space, 20–30 metres across, between a fence and buildings. The catcher stations himself or herself in the centre of the running territory. Usually the centre player initiates the game by naming the first runner. When called in this way, that particular player must, without delay, try to make his/her way across the field without being caught by the centre. If the runner is successful, all the remaining players are free to run. The centre player endeavours to catch anyone, and if successful, that person must immediately assist in the catching. If the named runner is caught, he/she joins the catcher and names another player. Both centre players then try to catch the new runner. The game continues in this way, sometimes with all players trying to make it across and at other times with single runners making an attempt on their own.

The play continues back and forth across the designated territory until all players have been caught. At this point, the game restarts with either the last player free, or, in a few instances, the first player caught by the centre person becoming the new catcher.

In the majority of boy's games, a player is not considered caught unless he is tackled, pulled to the ground and held down while the catcher or catchers call '1–2–3 Red Rover' or '1–2–3 Red Rover caught', or '1–2–3 Red Rover caught', or '1–2–3 caught'. In games where both girls and boys are involved, the players are usually held while the call is made, but they are not tackled to the ground. In some variations, the call is not an important aspect of the play. There is no limit to the number of players who may help put the runner down.

Variation 1

This variation is called Chinese War and was observed being played by a group of about a dozen 10-year-old boys. One team takes the name Americans and stands behind the line, and the other team, the Chinese, scatters over the field—similar to the middle stage of Red Rover.

To begin the game, captains of teams are self-elected. The centre players form a guard and are not allowed to run freely. They may walk three paces in any direction from where they stand. On a signal given by the leader, the team which is out tries to run across without being caught or tagged. When tagged, a player joins the other team. The last runner left becomes the captain for the next game.

The game requires the runners to dodge and swerve through the wall of guards. The centre players cannot join together to chase a runner as in Red Rover—but they do work together. The actual catching is a one-on-one situation.

Comment: The game of Red Rover/British Bulldog generally progressed without disruption. However, it was noticed that when the children realised the game was being observed, their play became display and the acceptable and comfortable level of roughness tended to get out of hand.

It remains one of the more popular playground games for the 9- to 12-year-old children. Even in schools where it is strongly discouraged, it is well known and played from time to time. The game is also a popular game at Cub (Boy Scout) meetings. This fact perhaps helps to account for its popularity even in schools where it was definitely 'not allowed'.

Variation 2

In this version, once an individual is tagged he/she joins arms with the centre person and they form a line which a member of the other team tries to break through. If he/she fails, he/she joins them. If he/she breaks through he/she takes a player back to his/her base. Each side takes turns calling people over, to the chant 'Red Rover, we call —— over'.

Shadow Tag

7–9 years F 3 schools

See also Sticky Glue Shadows, variation of Sticky Glue.

Description

This is, often, a spontaneous game and requires a strong shadow from a building. The game is played with five to six children with one person as 'It' standing in the sun area. The remaining players are in the shade. They tease 'It' by allowing part of their body —head or hand—to extend the shadow line. 'It' tries to stamp on their shadow before the player can move back into the shadow line. If tagged, the player must change places with 'It'. The game can be played with a partner.

42* Shadow Tag

Ship Or Shore

8–10 years F 5 schools

Description

This game is played either under a building or in the playground. There are two arbitrarily selected lines, one of which is nominated 'Ship' and the other 'Shore'. From the players, a caller is selected by mutual agreement.

It is her role to call out various commands to which the group must respond correctly. These commands are:

'Ship!' Players run towards the line nominated 'Ship'.

'Shore!' Players run towards the other line, nominated 'Shore'.

'Freeze!' Each person must 'freeze' her action.

'Bomb attack!' Everyone must fall to the ground.

'Ship' and 'Shore' are definite directions, or ends, and players who are already in those designated areas must remain stationary when these commands are given.

Persons are 'eliminated' from the game if they respond incorrectly or if they are the last person to respond. The last person left is the winner, and she then becomes the caller for the next game. The caller may try to trick the players by delaying on the first syllable, e.g. 'S-S-S-S-Ship!'.

The game compares with Crows And Cranes of the syllabus but is more elaborate.

Spider

9–10 years M 1 school

See also Team Tiggy and Red Rover.

Description

A favourite among the boys, this game begins with a counting-out rhyme, usually 'Little Miss Pink' (see Counting-out Rhymes for details). The last person counted becomes 'It' and chases the other players. Players are not tagged until they have been tapped three times with a 1–2–3 call similar to that used in Red Rover. Once tagged, the player joins with 'It' to pursue the remaining people in the game. The last person caught becomes the new 'It'. The game is continuous with no recognised 'safe' or rest areas.

Stations

7–9 years F 2 schools

See also B.P. and TV Times.

Description

The format is similar to that utilised in TV Times. One player stands in front of the remaining six to seven players, who make a line facing her, approximately 10 metres distant. Half-way between the line and the player in front, a station is marked, using two sticks placed in a cross or simply a line drawn on the ground.

The player or leader out in front designates a subject area from which the other players choose specific names, e.g. flowers—rose, carnation; animals—dog, rabbit. She then

turns her back on the group. The players in the line nominate a caller to whom they tell their choice. This caller calls the names aloud so that the leader hears them.

When everyone's name has been given, the leader turns to face the group. She calls out one of the names. Then the person who had chosen that name, and the leader, race to change places and back to the centre station. The winner is the leader for the next game.

Sticky Glue

7–11 years | M/F | 6 schools

Description

A variation of the basic chasing game in which the tagging process to replace 'It' is quite complex. When tagged, a player stands in place with feet astride until released. To be released, another runner must crawl through the 'stuck' player's legs without being tagged himself. When a player has been tagged or 'stuck' three times, he/she becomes 'It'. In one version found at Wooloowin, the 'stuck' player became free by counting to twenty. A 'bar', or rest area, is used and thus free players are seen to stay in 'Bar' until the way is clear to release another player who is 'stuck'. The game moves rapidly and 'It' seldom succeeds in putting all the players out of action.

Variation 1

This game is known as Stuck In The Mud. It is played in the same way as Sticky Glue, with one exception: 'It' is not allowed to tag a player while he/she is releasing another player.

Variation 2

This game is known as Sticky Glue Shadows. It is a lively chasing game which combines elements of Shadow Tag and Sticky Glue. 'It' may tag runners by either touching them or standing on their shadow. When tagged or caught in this way, the runner must stand still and raise one arm at shoulder height. The other runners can release them by running underneath the raised arm.

43* Sticky Glue

Variation 3

One variation is known as Electricity. It begins with the fence as 'Bar'. A player who is free may hold the fence and be 'safe', or 'bar'. Other players can then hold onto him/her and also claim 'bar'. The players can form long chains in this way and provided the end player maintains his/her hold of the fence, can rescue players who are still being chased.

Variation 4

One game played by a group of 7- to 8-year-old girls is called Witches and the Glue Pot.

This is a combination tag game in which the players become 'stuck' if they touch the metal of the climbing apparatus. They remain 'stuck' until another player touches them and sets them free. The game has an imaginative element as the players try to steal the 'witch's' ladle (a paddlepop stick), located in the 'stew pot' in the centre of the pyramid climbing apparatus, without being tagged by the 'witch' or touching the metal.

Team Tiggy

9–11 years M/F 3 schools

See also King Ball, p. 36.

Description

The game begins with one player as 'It'. There are any number of participants. When 'It' tags another player, that person assists with the chasing. When all players have been tagged, the last to be caught becomes the new 'It' to begin the game again. No particular rules are stated but players said that you had to tag firmly or the person could claim that they hadn't been caught.

Variation 1

In some instances the game begins with two designated teams. When the chasing team catches players belonging to the other team, those caught help to catch the remainder.

Variation 2

A similar game utilising a ball to tag, or brand, is also played. The ball can be passed among those who have been previously tagged. This game is similar to King Ball (see p. 36) without the specific preamble to select 'It' and the designation 'King' at the end.

The Hulk

8 years | M | 1 school

Description

This is a simple tag chasing game for four to six players in which 'It' is given the name 'The Hulk', based on a comic strip character (huge, monster-like). The children begin their game with each player placing one foot into a circle and one of the players counting out an old traditional rhyme:

Daddy bought a donkey,
Donkey died,
Daddy cried,
Inky Pinky Ponkey.

Whoever's foot is touched last on the word 'Ponkey' is eliminated and the count continues, until the last person becomes The Hulk. When The Hulk succeeds in tagging or touching another player, that player takes his place. The game is played under the school, thus enabling players to dodge around the posts and enjoy a relatively high noise level.

Variation 1

An unusual variation has the monster call, when 'It' catches one of the players, 'Roast spaghetti—Yum! Yum! Yum!'. As in ordinary Tiggy the person caught becomes the new monster.

Variation 2

Another game played by a small group of 8-year-old girls is called Witches and Fairies. The children form two groups. Those who are the 'witches' chase the 'fairies'. When a 'fairy' is caught, her wings are cut off in pretend fashion. 'Fairies' are not allowed to escape. If they leave the 'witches' ' house after being caught, they are out of the game.

Variation 3

The familiar name of Tarzan And The Wolf provided yet another, similar chase and flee game for a girl and boy in the 8-year-old group.

Tig The Butcher

10–11 years | F | 1 school

Note: The title of this game is traditionally used in a particular form of Tig where the person who has just been caught or tagged by 'It' is not allowed to 'tig the butcher back', or to tag the player who had just tagged them, thus protecting the less skilful player from always being retagged immediately upon catching someone.

Description

The game observed is similar to Red Rover with a central player who is 'up' and the remaining four to six players lining up on one side of a designated space on the parade ground, marked off by several parallel lines. The players hop across the territory trying not to:

(a) change feet;

(b) touch a line;

(c) be tagged by the player who is 'up'.

The players travel back and forth fairly continuously and seem to find being 'in' a good part of the game. For some, the idea of the game is 'to get tagged, because then you're "up" '.

TV Times

9–11 years M/F 9 schools

Description

In this game, the players line up facing the leader who stands about 8 metres in front of them. A centre line is designated halfway between the leader and the line of players. It is usually marked by an item of clothing, e.g. a sweater. The first leader is usually the first one to suggest the game. He/she calls out two or three clues about a television program, e.g. '7.00 to 7.30, Wednesday on Channel 7'. The first player in the line to call out the correct name of the program races the leader. The running course used in most games requires the players to cover the distance separating the leader and the line of players and then return to finish at the centre line. The first to the centre must call 'TV Times!', and becomes the leader for the next round. The leader usually decides when two players appear to give the correct answer at exactly the same time.

44 TV Times

Variation

A similar game, utilising the same running contest, is called Pop Stars. In this game, the leader provides the initials of the stars as clues. After guessing the correct answer the first to reach the centre mark is the winner and becomes the leader for the next round. In one form of this game, the players do not utilise the centre line mark. When the correct answer is given, the leader runs to the line and back and the line player runs out to the leader's position and back. The first to call 'Home!' is the winner.

45 TV Times

46 TV Times

98

War

7–11 years | M | 5 schools

Description

Games which are called War usually have some structure of team membership. In some the action of being shot at is sufficient for defeat or kill, while in others physical contact and wrestling down of the opposition is a part of the game. In most games the play is rough but not vicious and the children spend a great deal of their time chasing and hiding from each other. The players are usually lower and middle school boys, although girls are occasionally seen with the boys.

Variation 1

In one game the players, when shot at, are required to lie down for 1 or 2 minutes before they may get up and rejoin the battle.

Variation 2

One player is the 'guard' at the top of the bank. The other players must try one at a time to get past the 'guard'.

Variation 3

Another war game is a copy from a popular TV show. It is a game played by boys and girls aged about seven. One team represents the Americans (goodies) and the other, the Nazis (baddies). They use their hands for guns and make appropriate machine gun noises. There was a weed that grew near where they played which had a fairly thin stem, about 20 centimetres long, and a fairly large 'knob' at the top. By twisting and manipulating the stem they were able to 'shoot off' the knob part, which could fly for about 3 metres—something like a shanghai effect. These are also used as guns. Each side takes turns at being goodies or baddies. The simple rules are summed up in the claim that 'Once you're dead you have to fall down, but then you can get up and keep playing'.

Army is the name given to a similar game which is played in a sandpit area.

What's The Time, Mr Wolf?

6–8 years | M/F | 2 schools

Description

This is a simple chasing game in which the six to eight children group together and confront one person, 'It', who is 'Mr. Wolf'. As they chant 'What's the time, Mr Wolf?' the children mingle, trying to get close to entice 'Mr Wolf' into thinking he can catch them, but not so close that they cannot get safely away. At first, those in front are edged forward by those behind. 'Mr Wolf' replies by stating an hour on the clock, e.g. 'Six o'clock'. Then, when he is ready to chase the children, he replies 'Dinner Time!'.

On the call, the children run to safety, usually until someone has been caught or passed a given object or a line, called 'Home'.

Comment: Some of the more timid children usually stay to the back of the group to avoid being caught. The children enjoy this game but in their own view it requires 'lots of people' to be the best fun and hence its popularity in the games session is best where the teacher is available to direct more players into the game. The first person to be 'It' in the playground game is usually chosen by popular choice. The first person caught becomes the new 'Mr Wolf'.

Wood Tiggy

9–10 years | M | 3 schools

Description

This game combines elements of a chasing game with balance. Four to six players run on the top of the bench seats trying to avoid touching the ground. 'It' is on the ground and endeavours to tag them whenever they have to leave the seat to change direction or they fall off. The game is usually played on the benches surrounding the tree trunks and, less frequently, under the school. The skills used by 'It' in enticing and tagging the players are comparable to those evidenced in Posts, or Puss In The Corner and Dots, where players lose their place to 'It'. However, in Wood Tiggy, the person who is 'It' must tag the players while they are out of touch of 'Wood'.

100

APPENDIX 3: SKIPPING GAMES

A–B–C, see also Chase The Fox, Thread The Needle and Up The Mississippi

Apple Tart, see also Bread And Butter, Marmalade Jam

Banana Split, see also Shirley Temple

Blue Bells

Bread And Butter, Marmalade Jam, see also Apple Tart

Chase The Fox, see also Over The Moon, A–B–C, Thread The Needle and Up The Mississippi

Cinderella

Donald Duck, see also Shirley Temple Banana Split

Down the Mississippi, see Up The Mississippi

Dutch Foxy

Fairies And Witches, see Witches And Fairies

Fish! Fish!, see also Teddy Bear

French And English

French Skipping, see French And English

H–E–L–P

Helpmost, see H–E–L–P

Helps, see H–E–L–P

Hot Cross Buns

Months

Mother's In The Kitchen

Motor Car

Old Black Joe From Mexico

Oliver Cromwell

Over The Moon, see Chase The Fox

Passing The Doctor

Peter And Paul, see Two Little Dickie Birds

Queen Bee

Racing Car Number Nine, see Motor Car

Scissors

Shirley Temple, see also Banana Split, Donald Duck

Snake

Teddy Bear, see also Fish! Fish!

Thread The Needle, see also Chase The Fox and Up The Mississippi

Two Little Dickie Birds

Up The Ladder

Up The Mississippi, see also Chase The Fox and Thread The Needle

Whirlpool, see Witches And Fairies

Witches And Fairies

A–B–C

10–11 years | F | 2 schools

Description

A skipping game using the long rope. The main purpose of the game is a demonstration of skill. It combines the basic running through the turning rope of Chase The Fox and Thread The Needle with a hopping pattern in place of simple skipping for the last player in the sequence.

The players line up on one side of the rope, usually so that the rope is moving away from them as it turns. Each player runs in in turn and skips once, calling out one letter of the alphabet in order, without missing a loop. Whoever is in on 'Z' stays in. She changes to hopping on the same foot as the rope continues to turn and spells out her first name, one letter for each hop–skip. When finished she runs out and the game restarts, going through the alphabet again. Players who miss their turn or make a mistake change places with those turning. Players miss their turn when they fail to run in and catch the next loop or turn of the rope. In games played by less skilful players this ruling is not generally strictly enforced and players may miss as many as two loops without penalty. Thus the more adept skippers may remain active players throughout.

Apple Tart

7–10 years | F | 5 schools

See also Bread And Butter, Marmalade Jam.

Description

A skipping game with a chant, usually played by a small group of girls using a long rope. It is also played with a small individual rope, with the onlookers chanting for the skipper.

As the player skips, she and the onlookers chant the words:

Words	Directions
Apple Tart, Apple Tart, Tell me the name of your sweetheart: A–B–C–D–E– . . .	Plain skipping is used throughout. The letters of the alphabet are repeated until a skip is missed. The skipper then uses a boy's name starting with the letter she missed on.
Edwin, Edwin, come to tea; Edwin, Edwin, marry me.	The player continues, and if she misses the rope on 'No', the next player is in and the game recommences.
Yes–No–Yes–No.	If she misses on 'Yes', she continues.
What shall you be married in? Silks? Bikini? Nothing?	Repeat the last line until the player misses the rope.
Where shall you be married? Church? House? Toilet?	Repeat the last line until the player misses the rope. (The actual places named vary from school to school.)

Banana Split

9–11 years | M/F | 1 school

See also Shirley Temple.

Description

A skipping game of short duration using the long rope. The skipper stands alongside the rope and when the rope turns, all chant.

Words	Directions
Banana! Banana! Banana! Split!	Simple skipping. The skipper stops the rope by landing astride it.

Blue Bells

7–9 years | F | 5 schools

Description

A widely known skipping game using the long rope. In some schools the children run in to start after the rope is moving; in others they start from a standing position alongside the stationary rope. Other players chant for the skipper.

Version 1

Words	Directions
Bluebells, cockle shells, Eevy, ivy, over.	The player jumps over the moving rope as it is swung from side to side without being turned in a complete circle, i.e. pendulum swing.
My mother said I should never, I never should Play with gypsies in the wood. If I did, she would say Naughty little girl to disobey.	Plain skipping with rope turning completely overhead beginning on the word 'Over'.
Disobey One, Disobey Two, Disobey, Disobey, Disobey You. 1–2–3–4–5–6–7–8–9–10.	Plain skipping continues as the count is made.

Comment: Each skipper completes the whole chant. When a mistake is made, and many are, the player continues on, and the rope is turned again and the verse continued from the point where the mistake has occurred.

Version 2

This is almost another game but the traditional words of the first two lines in the chant are exactly the same. The competitive element in the second version is more pertinent to the players with greater proficiency at skipping.

Words	Directions
Bluebells, cockle shells, Eevy, ivy, over. I saw you kissing ——	Plain skipping with pendulum rope swing but complete rope turning begins on 'over'. The chanting children name a boy and this brings forth much laughter from all.
How many kisses did you give him? One, two, three . . .	The count of the number of kisses may be in plain skipping or pepper, i.e. fast rope turns.

Bread And Butter, Marmalade Jam

7–10 years F 4 schools

See also Apple Tart.

Description

This skipping game, with a chant, is usually played by a small group of girls using either a long or short rope.

Words	Directions
Bread and butter, marmalade jam, Tell me the name of your young man— A–B–C–D–E–F–G–H . . .	Plain skipping is used throughout. The letters of the alphabet are repeated until the skipper misses.
Harry, Harry, marry me, Harry, Harry, marry me! Yes? No? Yes? No? What month shall the wedding be? January, February, March, etc.	The chanters then take the last letter called to make the first letter in the name of 'the young man'. The chant continues and if the skipper misses the rope on 'No?' the next player takes her place and the game recommences. If she misses on 'Yes?', she continues through the remaining verses.

Chase the Fox

10–11 years | F | 4 schools

See also A–B–C and Thread The Needle.

Description

A skipping game using a long rope. As it requires more active group participation, the game usually attracts from six to ten players excluding those turning the rope. The most common form is for the players to line up on the left side of the player turning the rope so that the rope is moving away from them in an anti-clockwise direction.

The players follow the leader while the rope is turned continuously. On the first trip each girl runs through without touching or being touched by the rope. On the second trip each performs one skip only, on the next trip two skips and so on until only one player remains who has not made a mistake or the number of skips becomes excessive for those standing waiting a turn and the players lose interest. In some games the players are limited to a given number of rope turns before they enter; sometimes to miss a loop is to be out and players must be in as soon as the skipper ahead is finished. Most games change rope turners at the end of a game but players who are out and waiting may offer to take the rope if the game continues too long.

Variation—Over The Moon

The more difficult form of the game, called Over The Moon, is played with the rope turning clockwise or moving up towards the incoming skipper so that she has to jump it as she enters.

Cinderella

9–10 years | F | 3 schools

Description

A skipping game usually played with the long rope but also observed with the short, individual rope. It is one of the few games observed which included 'pepper', or fast turning of the rope, until the skipper misses or those turning become tired. The game with the long rope is started by the players running in as the rope is turning.

Words	**Directions**
Cinderella, Dressed in yella, Went upstairs to kiss her fella. How many kisses did she get? One, two, three, . . .	Plain skipping As the counting starts the rope is turned rapidly in 'pepper' and the skipper tries to make the highest number of successful skips.

When the rope is missed the next player takes her place and the skipper usually takes a place as rope turner.

Donald Duck

7–9 years F 7 schools

See also Shirley Temple.

Description

A skipping game with actions, using the long rope. The game starts with the skipper standing in the centre; the others in the game call the chant.

Words	Directions
Donald Duck went to France To teach a lady how to dance.	Plain skipping
First he does a wobble; Then he does a kick;	Skipper places hands on hips and wobbles her hips as she jumps the rope. Skipper does a cancan kick. The rope continues to be turned so actions must be well timed.
Then he twirls around;	On the next jump of the rope the skipper turns about in the air, kicking the lower leg up behind her as she turns.
And then he does the splits.	She lands on the last skip so that the rope finishes between the legs. At this point those turning stop the rope.

Dutch Foxy

10–11 years F 1 school

Description

This game requires six to ten players and the children use the long rope and a follow-the-leader pattern. No rhyme chant is used, the skippers take their time from the rope's turning and the skill level required graduates in difficulty from beginning to end.

Run through without being touched by the rope.
1 skip, i.e. run in, skip once and run out
2 skips, with claps
3 skips, and poking out the tongue on each skip
4 skips with hand on right hip
5 skips with hand on left hip
6 skips with hands on both hips
7 skips with hopping on one foot for each skip
8 skips with touching the ground between each skip
9 skips with one eye closed
10 skips with five touch hips then stretch alternate arms in the air
11 skips with split jump with knees together
12 skips with six half turns to right followed by six half turns to left
13 skips with one of all of the above or thirty hops on the same foot

Players are out if they miss an action or a turn of the rope before running in to skip.

Fish! Fish!

7–9 years | F | 7 schools

See also Teddy Bear.

Description

A skipping game for beginners, frequently played by two children using a short rope. Players face each other, one turns the rope and her partner joins in with her in the skip.

Words	Directions
Fish! Fish! Come into the dish. Fish! Fish! Come into the dish.	Player A skips and invites B to come and join her. When player B has successfully joined her and both are skipping in time, facing each other, the rhyme continues.
Fish! Fish! Turn round in the dish.	Player B must now turn around as she skips and says the words.
Fish! Fish! Touch the ground.	Player B must now endeavour to touch the ground with her hand in between skips.

47 Fish! Fish!

French And English

10–11 years F 2 schools

Also known as French Skipping.

Description

This is a more difficult skipping game which requires experienced rope turners as well as skilful skippers. The game requires two long ropes equally weighted. These are turned simultaneously by the two turners, one rope travelling clockwise and the other travelling anti-clockwise. The skipper jumps in a sideways motion clearing each rope as it hits the ground. Entry into the game is made either by running in when the ropes are turning or sometimes by standing at the centre before the ropes are started. The turning pattern must be synchronised so that it is smooth and reasonably fast. There is no time for a rebound jump. The aim of the game is to keep skipping as long as possible, a challenge for both the turners and the skipper as it is difficult to avoid the ropes touching each other.

48 French And English

H–E–L–P

8–9 years F 5 schools

Also known as Highwater or Helpmost.

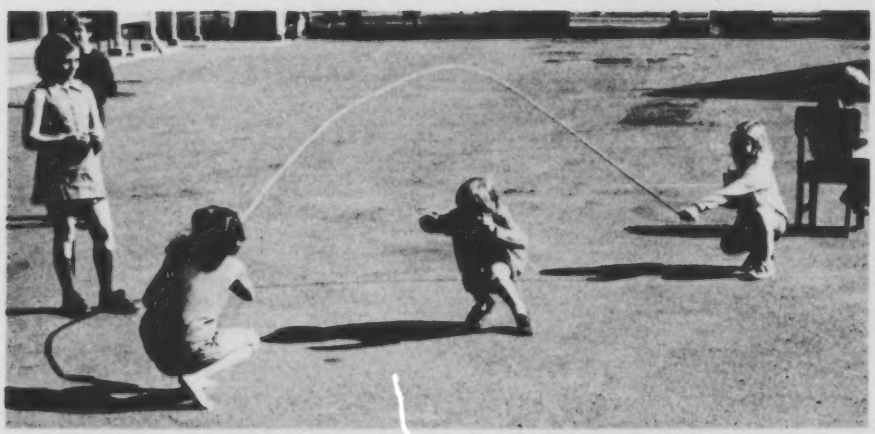
Description

A skipping game played with a long rope. The actions require attentive and skilful turning while each player performs a variety of skipping forms in turn.

01 108

Words	Directions
(Each letter is called out in time with the skip.)	As each letter is called, the player who is 'in' must perform one of each action as listed. Those turning move the rope according to the directions.
H	Highwater (rope is swung 30 centimetres above ground)
E	Eyes closed
L	Low water (skipper must crouch)
P	Pepper
M	Mustard (faster than pepper)
O	Ordinary skip
S	Scissors (skip with legs crossed)
T	Turn around

49 H–E–L–P



50 H–E–L–P

The skipper continues the sequence until she makes a mistake. Then, whichever letter she misses on determines what form she must skip continuously before her turn is complete, e.g. if she missed on E she must then skip as many skips as possible with eyes closed.

Variation

A variation is called Helps. It proceeds as for Helpmost until it reaches P—pepper. At this point the call is S—scissors—and the skipper performs with legs crossed until she misses and is out. If a player is out before she gets to S, the next player starts at the point she missed, e.g. L—low water.

Hot Cross Buns

7 years | F | 1 school

Description

A skipping game: plain skipping in time with the chant. Each player goes through the rhyme and her turn is not finished until she has completed the chant.

Words	Directions
Hot cross buns! Hot cross buns! One a penny, Two a penny, Hot cross buns!	Plain skipping

At the end of the rhyme the children sometimes continue, counting the number of successful skips.

Months

9 years | F | 1 school

Description

A skipping game using the long rope. Any number may play but usually no more than six to ten would play in the same game. The game begins with the girls calling out the months of the year while the rope is turned.
When someone's birthday month is called she runs in and skips. As she skips in the centre, the other players continue to call out the months and additional players join as their months are called. When the call comes round to their months again the players run out.

110

Mother's In The Kitchen

7–8 years | F | 1 school

Description

A skipping game for five or six players, using the long rope. Two skippers are active at the same time.

Words	Directions
Mother's in the kitchen, Doin' all the knittin'. Out comes the ghost and says BOO!	One player in the middle, the mother, does simple skipping; the other player, who is the ghost, waits—ready to run in on the command and chase the mother out. If the rope is not stopped by either player, the ghost becomes the mother and the game is repeated. If the ghost tangles the rope when running in, the mother takes another turn. If the mother fails to clear the rope when leaving, no penalty is applied and the game continues—with the ghost becoming the mother.

Motor Car

10–11 years | M/F | 7 schools

Description

An individual skipping game played by girls in the upper grades. It is played with a long rope and the girls call out a rhyme in which the actions pattern the words.

When starting the game, two girls turn the rope while the player runs in as the rope turns. Her turn is over when all the actions to the words have been completed.

Words	Directions
I had a little motor car —	Plain skipping
I took it round the corner —	The word 'corner' is elongated as the girl in the middle runs out around the end person and back into the turning rope.
And slammed on the brakes!	Now the girl in the middle tries to land on the rope and stop it turning.

Variation

A similar game with slight variation in the words is known as Racing Car Number Nine. It is well known and occasionally played by boys.

Words	Directions
Racing car number nine going round the corner and slams on the brakes.	Simple skipping; run out and around the end person turning; come back in and step on the rope.

Old Black Joe From Mexico

8–10 years | M/F | 5 schools

Description

A simple skipping game using the long rope. The game is of short duration and is repeated until each skipper makes a mistake. The rope is turned fairly rapidly and the skippers find the actions to lines two and three leave little time to spare.

Words	Directions
Old Black Joe's from Mexico;	Plain skipping
Hands up! Stick 'em up!	Hands held up in the air
Don't forget to stick 'em up!	Touching the ground with both hands
(Repeat verse)	(Repeat actions)

Oliver Cromwell

9–10 years | F | 2 schools

Description

A skipping game for six to eight players using the long rope and a 'peppering out' pattern. Players in the game line up and follow each other in turn.

Words	Directions
Oliver Cromwell lost his shoe, In the battle of Waterloo!	Each player runs in, in turn, without missing a loop, performs one skip and runs out. On the syllable 'loo' the player who is in the middle stays in, the rope is speeded up to pepper and continues to turn at pepper until she is out.

When the player is out she takes the place of one of those turning and the game starts again. Players who miss a loop or are touched by the rope when running out are out and must wait until the game restarts before rejoining the line.

Passing The Doctor

8–9 years | F | 1 school

See also Up The Ladder.

Description

A skipping game for two skippers at once using the long rope. The players agree upon a given number of times to pass each other during the game. When the game starts they must remember to keep count while passing and changing direction. Players start either standing facing each other or running in to face each other.

Words	Directions
Passing the doctor; One, two, three. Passing the doctor; One, two, three.	Players facing each other move forward along the rope on each skip to pass by the right shoulder. Turn to face again and repeat. Travelling back, again passing right shoulders.

The whole sequence is repeated, players becoming confused about which side to pass and the number of times passed. When the agreed upon numbr of passes have been made the players should run out. Those who run out before time or fail to run out at the right time are considered to have lost that particular game. Players who win may continue with the next in line and the game restarts. In some instances players paired off ahead of time and each couple played a separate game. On these occasions it was noted that the couple last in took over the turning of the rope for the next pair.

51* Passing The Doctor

52* Passing The Doctor

Queen Bee

8–9 years F 1 school

Description

A skipping game, with a chant, played with a long rope. The rope is swung from side to side without turning over (i.e. pendulum swing). Two players, one called the queen bee, jump the rope while the others chant.

Words	Directions
Queen Bee Chases me All around the garden. Who do you choose? I choose 'X' (the name of the other girl).	Both players jump while they and the onlookers chant. When the other skipper's name is called the queen bee chases her.

The one being chased is free to dodge in and out of the moving rope or anywhere nearby. If caught, she becomes the queen bee and another player joins her in the centre to jump the rope as before. If the queen bee does not succeed in catching the person named within a reasonable time, she stays as queen bee for a second time. In one game the chase went on all around the immediate playground area.

Scissors

10–11 years F 1 school

Description

This game is played by upper school girls. Ropes of equal weight are preferred. The ropes are swung in pendulum fashion to cross over each other with one higher than the other. The actual rate of the swing varies considerably, depending on the players.

The girl who is skipping jumps the ropes as they pass and lands in the same place each time:

(a) between the two ropes;

(b) inside the cross.

She continues until she is touched by the rope.

Comment: This requires a carefully timed jump, sometimes without a rebound, and is thus more tiring for the skipper. Those swinging the rope have considerable difficulty keeping the ropes separate and not making the high rope too high for the skipper to jump. Skippers usually run in from outside the ropes but in some instances will stand in front of one of the turners and run in between the ropes while they are apart.

Shirley Temple

7–9 years F 3 schools

See also Donald Duck and Banana Split.

Description

A skipping game with actions, using the long rope. The chant words are almost the same as those used in hand-clapping game of the same name. The game starts with the skipper standing in the centre.

Words	Directions
Shirley Temple is a star: S–T–A–R.	Simple skipping done with feet in an astride position.
First you do the rumbles;	The skipper endeavours to wobble hips while jumping.
Then you do the kicks;	The skipper performs a cancan kick as the rope circles over her head.
Next you do the turn around;	On the next skip she turns in the air to land facing the opposite direction (half turn).
Then you do the splits.	On the last skip she lands astride the rope. At this point, those turning stop the rope.

Snake

7–11 years F 3 schools

Description

This game is for as many as wish to join in. The long rope is used, sometimes held by one player, but usually by one at each end. Those holding crouch down so that they can move the rope in a series of coils either spread over the ground surface or riding up and down as a snake would move along the ground or in the water.

Players usually line up one behind the other and take their turn at jumping, endeavouring to clear the moving, coiling rope without being touched by it. When a player is out she takes the place of one of the players moving the rope. Sometimes it is played on an elimination basis to see who can stay longest in the game.

Teddy Bear

7–9 years | F | 3 schools

See also Fish! Fish!

Description

A skipping game for beginners frequently played by two children facing each other and using a short rope, but also played by a single skipper with a long rope. The actions suit the words of the chant and are performed while the player maintains her skipping pattern.

Words	Directions
1st verse: Teddy Bear, Teddy Bear, Touch the ground.	Simple skipping. Touch the ground in between each skip (twice).
2nd verse: Teddy Bear, Teddy Bear, Turn around.	Simple skipping. Skipper makes a complete 360-degree turn.
3rd verse: Teddy Bear, Teddy Bear, Walk upstairs.	Simple skipping. Step–hop instead of the double jump in the skip and change feet after each hop.
4th verse: Teddy Bear, Teddy Bear, Clean your teeth.	Simple skipping. Simulate cleaning the teeth.
5th verse: Teddy Bear, Teddy Bear, Say your prayers.	Simple skipping. Hold hands in prayer position.
6th verse: Teddy Bear, Teddy Bear, Turn off the light.	Simple skipping. Jump high to reach into the air.
7th verse: Teddy Bear, Teddy Bear, Go to bed.	Simple skipping. Stop the rope.

Players perform in turn and in some instances finish the game even though they make mistakes. The game is restarted from the verse in which they miss the rope. This game is particularly well known to younger children.

Thread The Needle

8–9 years F 2 schools

See also Chase The Fox.

Description

This game is played by a small group using the long rope. It differs from the games of Chase The Fox and Over The Moon with each player completing the sequence rather than following the leader through the sequence.

The player who is 'in' performs the following:

1. Runs through without a skip, making sure the rope does not 'catch her tail' as she runs out
2. Runs in, skips once, then runs out
3. Runs in, skips twice, then runs out

She continues adding an extra skip each time until she reaches twenty; her turn is then over.

Children who make a mistake or who are hit by the rope when running out are out.

Two Little Dickie Birds

8–10 years F 4 schools

Also called Peter and Paul.

Description

A skipping game for two skippers at a time, using the long rope. The players usually start in the centre but in some games both are required to run in together.

Words	Directions
Two little dickie birds, sitting on a wall;	Simple skipping. Each child takes a name (Peter or Paul).
One named Peter, one named Paul.	
Play away, Peter;	Peter runs out.
Play away, Paul.	Paul follows.
Come back, Peter;	Peter returns, running in from the 'Over
Come back, Paul.	The Moon' side. Paul follows. Once safely back, the game is finished.

Variation 1

Children may choose which side to re-enter, thus making the game easier for them.

Variation 2

Often the names of those skipping are substituted for the traditional 'Peter' and 'Paul'. However, the names Peter and Paul are retained when referring to the game before actually playing it.

Variation 3

An additional verse which includes a peppering-out pattern:

Words	Directions
When the war was over,	Simple skipping.
Peter flew away.	Peter runs out.
Paul was left with a 1–2–3 . . .	Paul continues to skip and on '3' the rope is speeded up for pepper. When the skipper misses the rope, the game is over.

53 Two Little Dickie Birds

Up The Ladder

8–10 years F 1 school

See also Passing The Doctor.

Description

A skipping game for two skippers at a time, using the long rope. The players agree upon the number of times to pass each other while skipping. When the game starts they must keep count for themselves and when the number is reached must either stop skipping or run out. Players may start standing in the centre facing each other or may both run in.

Words	Directions
Up and down the ladder: One, two, three. Up and down the ladder: One, two, three.	Players facing each other move forward on each skip to pass by the right shoulder. Players turn to face again and travel back, again passing by the right shoulder.

The whole sequence is repeated until the given number of times to be passed has been made. The game requires considerable concentration and the players had several ideas on how to pass by safely so that they were not alongside their partner when it was time to jump the rope.

Up The Mississippi

8–10 years F 5 schools

Description

The game is also known as Down The Mississippi. The players, usually at least four to six, use a long rope and the follow-the-leader pattern.

Words	Directions
Up to Mississippi; If you miss a loop, You're out.	1st sequence: The first player runs through the rope, which is turned anti-clockwise, without making a skip in the centre. The remaining players follow one by one without missing a turn of the rope (loop) and the chant is repeated until all are through. 2nd sequence: The first player enters without missing a loop, makes one skip and moves out. The remaining players follow as before, each making one skip before running out.

Comment: The game continues, each time adding an extra skip. The importance of *not* missing a turn of the rope becomes more difficult if players get out while the number of skips to be done is small. Thus those players left in the game have little time to get ready for their next turn.

Witches And Fairies

8–9 years F 3 schools

Description

This game is also known as Whirlpool. It is a jump-rope game in which the players make a circle around one person in the middle, who holds one end of the rope. It is usually played by three to seven children at a time.

Words

Witches, Fairies; Witches, Fairies . . . (repeated continuously)

Directions

The centre player swings the rope around, several centimetres above the ground, in a circle, so that each player jumps in turn. The chant is made when each player jumps the rope as it passes them. When a player is touched by the rope on 'witches', she must go into the centre position. The player who is in the centre must drop the rope very quickly and run to the outer circle because if the player who has just been touched by the rope tags her before she reaches the outer circle, she must return to the centre.

APPENDIX 4: HOPSCOTCH

Aeroplane, see Hopscotch 1
French Hopscotch, see Nine Squares
Hopscotch 1
Hopscotch 2
Hopscotch 3
Nine Squares
Six Squares, see Hopscotch 3
Snail Hopscotch, see Spider Hopscotch
Spider Hopscotch

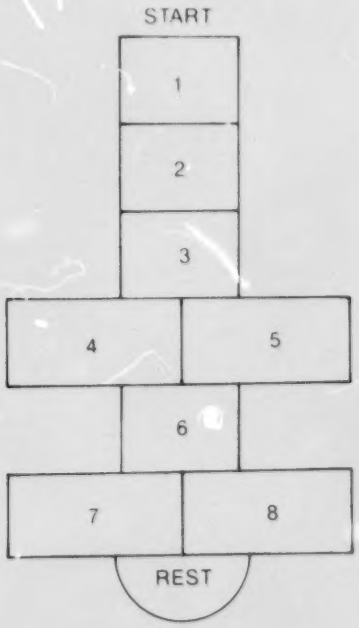
54 Hopscotch 1

Hopscotch 1

Description

Games using the 'aeroplane'* design are relatively common among girls aged 8–10 years. Each player begins by tossing her stone into the first square. She then jumps over square 1 to land in square 2 on one foot, hops into 3 and then lands in a stride position, one foot in square 4 and one in square 5. A jump to land on one foot in square 6 follows and then an astride landing in squares 7 and 8.

At this stage, the games vary: some players move out into 'Rest' and turn to start back; others turn on the spot to land in squares 7 and 8.



On the return journey, the movement pattern is repeated, players stopping and balancing on one foot in square 2 to pick up their stone before hopping over square 1. The players are not permitted to land in the square in which their stone is tossed either on the way up or after picking up the stone on the way back. Each player continues to throw her stone and hop up and back until the stone has been thrown into each square in order and the jump-hopping pattern completed. Should a player's stone land on a line, the player is out and waits until all the other players have had their turn before attempting a second throw. Players are also out if they stand on any lines, land in the square into which they have thrown their stone, or, in some games, lose their balance and lean on their hand when picking up their stone. In some games, other

* The name 'Aeroplane' has appeared in the literature but was not used by the children observed in the study.

players leave their stones in the last square they miss and do not have to rethrow to re-enter the game. Or, if they are out by stepping on a line, they might remove their stone and circle an area to mark where it has been.

In the former situation the 'active' players are out if they touch or stand upon stones of other players. The preceding sequence is a basic pattern and players follow a fairly fast rhythm as they hop and jump up and down the 'scotch'.

After completion of the first sequence, players follow the same hopping pattern but instead of throwing to each square in turn they rest the stone on the open palm of their hand as they hop. Each pattern is repeated, omitting the numbered square as before. Players therefore have to keep the stone on the palm of the hand, avoid standing on any lines and remember which square to omit.

The third sequence is similar to the second with the stone balanced on the head of the player.

When all three sequences have been successffully completed, the player throws her stone over her head. Other players are not permitted to land in the square in which her stone lands. Should her stone land on a line or outside the scotch, the player has to wait until her turn comes around again before throwing. If the square in which her stone lands is square 4, 5, 7 or 8, she may land with two feet in the adjacent square when retrieving her stone. Other players, who may not have reached the fourth sequence, must avoid hopping or throwing their stone into any square occupied by a player in the fourth sequence.

When all sequences are completed, the player continues in the game by commencing once again at the first sequence. However, on her second time through this first sequence, the player must perform the hops in a backward direction; in the second sequence, she must carry the stone on her palm; in the third sequence, on her head.

Comment: The aeroplane shape is usually found in the positioning of cement squares or it is drawn on the cement, bitumen etc. Traditionally, squares 1, 2, 3 and 6 are drawn as circles but they appear more frequently today as squares with sides of approximately 60 centimetres.

The stone was seldom referred to as a 'taw', though a number of the children recognised the name when asked if they ever used it.

Procedures for starting vary, e.g. tossing a coin, a stone wet on one side, counting out, by names in alphabet, age, (youngest or oldest beginning). It appears that, in this game, 'being first' carries perhaps greater weight than in other games. The number of players seldom exceeds three or four and, with two exceptions, all the players observed were girls in the middle school.

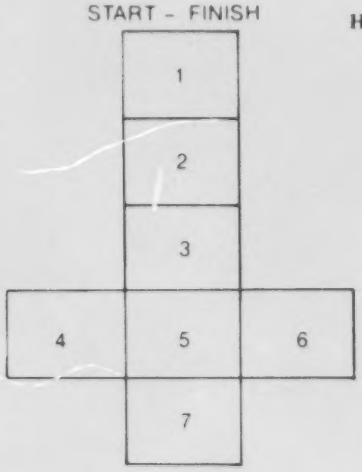
55* Hopscotch—variation

Hopscotch 2

Description

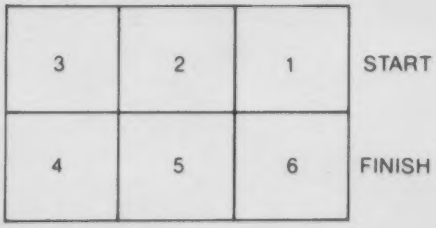
This version is similar to version 1, using a slightly different pattern.

The sequence for the placement of the taw and the hopping is 1–2–3, then 6–7–4–5–3–2–1. All movements are single hops and the square into which the taw has been thrown has to be hopped over. When the last sequence is reached, the player stands in start position with her back to the scotch. She throws her taw over her shoulder and the square in which it lands not only becomes her base but she is also allowed to put both feet down in it to rest. Square 5 is not included under this rule and always remains in the play. No one else may land in an occupied square or throw their taw into it. The basic rules of standing on a line, touching another's stone or throwing the taw onto a line incurring being out are followed.



Hopscotch 2

Hopscotch 3



Hopscotch 3

Description

Players use a rectangle divided into six squares. They follow the basic hopping rules—no standing on the lines, no changing feet, no touching of other people's stones and no stones on lines.

Sequence 1

The game begins with the first player standing at 'Start' and tossing her stone into square 1. She then hops to land in square 1 and proceeds to propel the stone using a series of small kicks (as many as desired) to send the stone into each square around the scotch, in turn. If she completes the circuit and kicks the stone out at 6 (the finish), without making a mistake, she continues. She tosses the stone into square 2, hops

over square 1 to land in square 2 and kicks the stone around and out at square 6, as before. She then goes to square 3, hopping over 1 and 2, to land in 3. She then kicks to finish. She goes from 'Start' to square 4 and so on until the stone has been brought 'Home' from each square. When a mistake occurs, the player takes her stone back to the square in which the mistake is made and the next player takes her turn. When each of the players in the game, usually two to four, have had a turn, they begin from the point where they left their stone. In some games, players must throw again but usually they play on from the move as indicated.

Those who successfully complete sequence 1 continue.

Sequence 2

The pattern for sequence 2 is the same except for the tossing of the stone. This is done by standing with the player's back to the scotch and throwing over the shoulder. On completion of sequence 2 the player claims a base. This is done by throwing the stone into any one of the squares. The square in which the stone lands becomes their square and the owner may walk around within the square. A circle is drawn around the stone. Other players are not permitted within the marked area or base. They must, however, pass through the square in the normal progress of the game. Players may accumulate as many bases as they wish. Where these are within the same square, other players find it difficult to pass through the square without touching the base.

Nine Squares

Also known as French Hopscotch.

Description

Essentially a hopping pattern, this game does not require a taw.

A player who stands on a line or fails to perform the pattern required is out and has to wait for each other player to have a turn before beginning again at the point at which the mistake was made.

Sequence 1

The pattern is a simple jump beginning, both feet in square 2; a stride jump to land right foot in square 3 and left foot in square 1; jump to bring feet together in square 2; backwards out of the square to 'Start'. This pattern is repeated in squares 5, 6 and 4, 5 and back out, then 8, 7 and 9, 8 and back out. Then follows 'Round the world':

Jump—two feet in square 2; spread feet in squares 5 and 3

2 feet in square 4; spread feet in squares 5 and 9

2 feet in square 8; spread feet in squares 5 and 7

2 feet in square 6; spread feet in squares 1 and 5

2 feet in square 2; out at 'Start'.

Sequence 2

This is as for sequence 1 except that the centre jump in square 5 becomes a hop.

Sequence 3

This is as for sequence 1 except that the centre jump in square 5 is now done in a feet-crossed position.

Sequences 4, 5, 6

Repeat sequences 1, 2 and 3, with one hand covering one eye.

Sequences 7, 8, 9

Repeat sequences 1, 2 and 3, with one hand covering the other eye.

Sequences 10, 11, 12

Repeat sequences 1, 2 and 3, with both eyes closed.

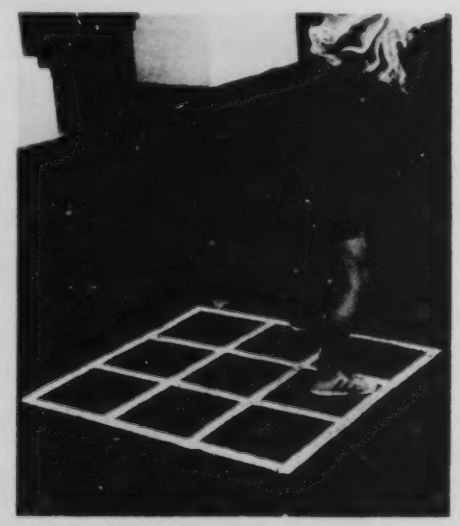
Variation

An extended form called French Hopscotch requires the player to travel in a backwards direction in sequence 2.

Comment: The children said that they never complete all the sequences in the lunch hour.

9	4	3
8	5	2
7	6	1

START



56 Nine Squares

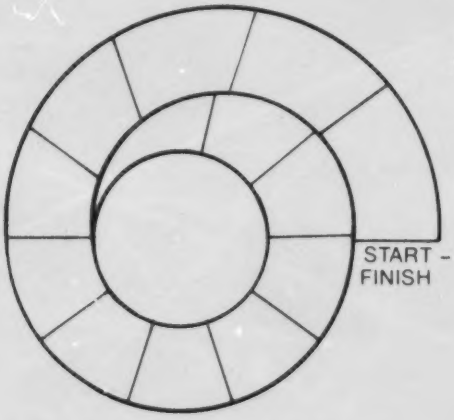
Spider Hopscotch

Also known as Snail Hopscotch.

Description

This form of hopscotch takes its name from the pattern of the scotch. The 'webs'/ 'snails' are usually small (sides of 14–20 centimetres) with ten to fifteen (no more) squares.

Stones are not always used and some versions simply required hopping over one square in turn without tossing a stone. Regular hopscotch rules of keeping off the lines etc. apply. In some games both feet may be put down at the centre and a short rest taken.



APPENDIX 5: ELASTICS

Basic Patterns
Blind Man's, see Basic Patterns
Bounces, see Basic Patterns
Chins
Cross-overs, see Splits
Diamonds
Follow The Leader
Heads
Hops, see Basic Patterns
Plains, see Basic Patterns
Plains On, see Basic Patterns
Plains Round, see Basic Patterns
Splits, see Basic Patterns
Swimming
Turns, see Basic Patterns
Waltz, see Basic Patterns

57* Elastics

Elastics

9–12 years | F | 12 schools

'Elastics is fun.'

'Elastics is more fun than skipping.'

'You can play with your friends.'

'It's easier than skipping.'

'You have more rests.'

The above comments suggest a few reasons for this game having become a familiar sight on the playgrounds of Brisbane schools since 1974. The game requires between 3 and 6 metres of 6–12 millimetre elastic, sometimes, apparently, purchased specifically for the game, while at other times the series of knots and the condition of the elastic indicate that it has been put together from any appropriate pieces available. The purpose of the game is for the player to perform a series of jumps and movements in and out of the elastic as it is held taut by the other players, who act as posts.

The children follow a wide variety of figures and in most instances each figure is repeated at set heights on the 'post'. The players all have a turn at the particular height before it is raised and are out if they are unable to perform the figure. Some games are dependent on a rhythmic sequence while others emphasise specific jumping skills. Players who wish to join a game appear to begin by acting as a post.

The children utilise two basic shapes—one oblong, the other triangular (see illustrations). The shape is usually maintained by players acting as posts but in some instances convenient tree stumps, fence posts and downpipes are used to hook the elastic. The game is played anywhere, e.g. in the middle of the playground, between school buildings, in shady spots, under the school.

It is a game played by girls. Some of the boys were quite informative about the game but none were observed either playing with the girls or in their own games.

Particular sequences vary from school to school but there does appear to be a set pattern within play groups and sometimes within a given school. The children often perform a figures in a follow-the-leader fashion and do not necessarily know a particular figure by name.

The progressive levels at which the elastic is set are as follows:

Ankles
Calves (halfway to knees)
Knees
Thighs
Hips
Waists
Chests (under arms)
Shoulders
Necks
Heads (foreheads)
Fingers (above heads)

Familiar terms include:

Skinnies Jumps made with the feet close together

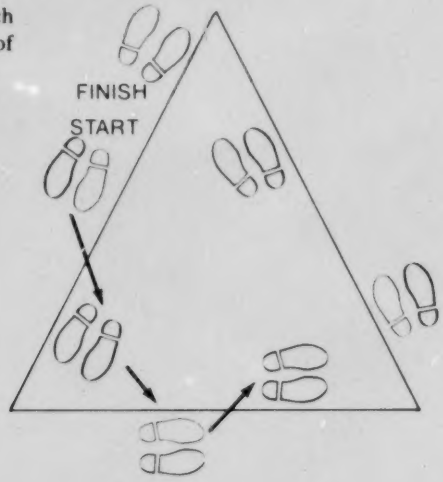
Fatties Jumps made with the feet wide apart

Players are sometimes permitted to 'take in' the elastic using either the foot or the hand to bring the elastic in towards the working area. 'Taking out' is similar to 'taking in', with the object being to stretch the elastic out from the basic shape.

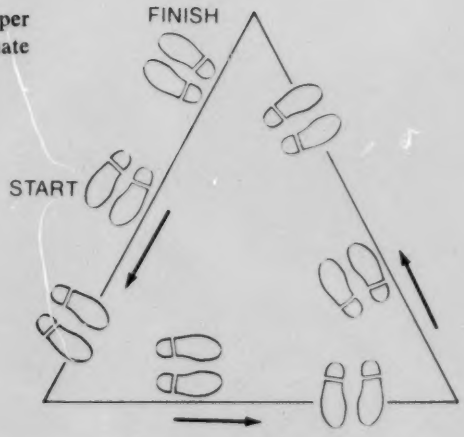
'Taking in' and 'taking out' appeared most frequently in two-post games when players are working at high levels. The basic moves are jumps and hops, developing a variety of positions inside, outside and astride the elastic shape.

Basic Patterns

PLAINS: This is a simple jump which clears the elastic once on each side of the triangle.



PLAINS ON: In this pattern the jumper lands on the elastic with each alternate jump.



PLAINS ROUND: In this pattern the jumper performs as in Plains but must move continuously (no stopping) once around the triangle in a turn and must not touch the elastic. When the elastic is about thigh level this figure is usually dropped from the sequence.

Each of the three patterns is repeated, with the elastic moved one level higher after each player has had her turn.

58 Elastics

59 Elastics

60 Elastics

61 Elastics

62* Elastics

63* Elastics

HOPS: The same patterns as above are repeated, using a hop instead of a jump. As the elastic is moved to the higher levels, players are not out if they touch the elastic. Most of the girls performing the higher hops kicked the free foot behind them as they went over the elastic.

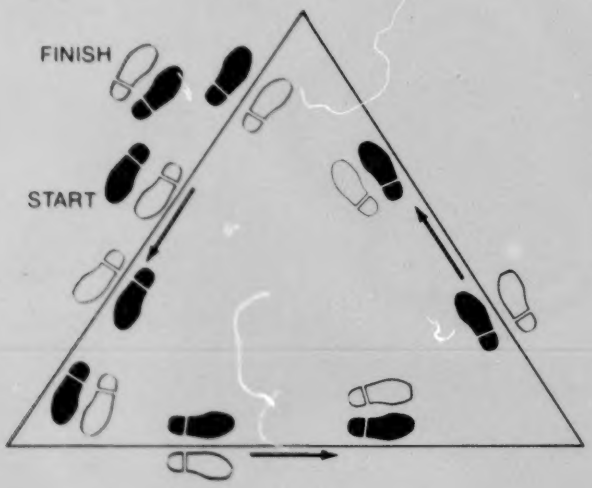
WALTZ: Players use a waltz step around the triangle instead of the jump or hop. Other variations include gallops and trots.

BLIND MAN'S: This name refers to the performance of any of the above with eyes closed. It is popular among the younger children at the lower levels of jumps, hops, waltzes etc.

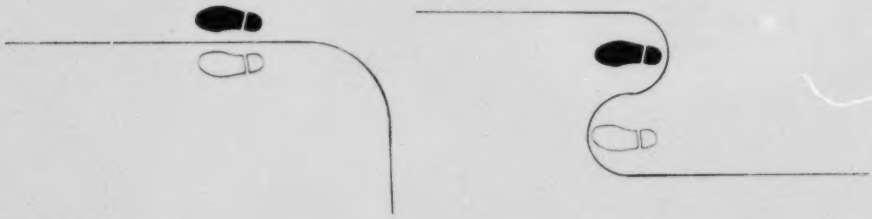
BOUNCES: The same as Plains with the addition of a rebound between the jumps.

TURNS: The addition of full- or half-turns to change directions as the player performs each jump. Usually limited to Plains and Plains Round.

SPLITS: Players jump so as to land with the feet crossed and the elastic between the legs.



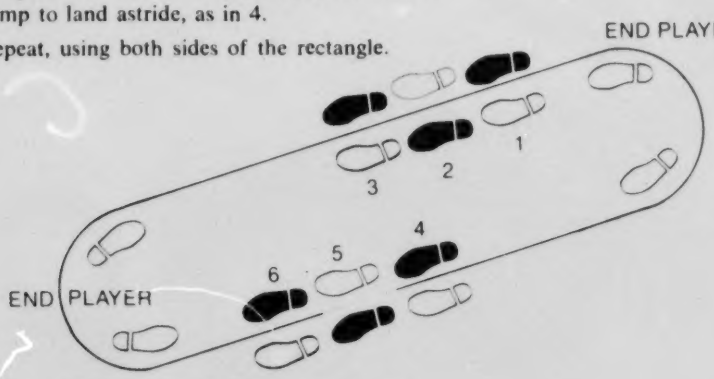
CROSS-OVERS: Splits may be developed into a twist pattern when the player turns around while the elastic is between the feet.



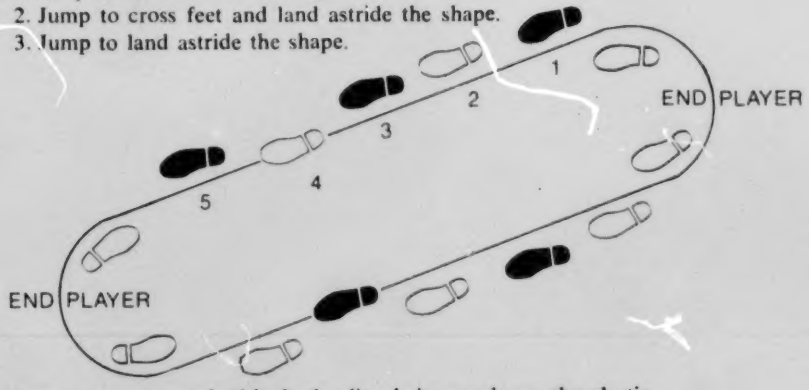
Variations of Splits

A. 1. Jump to land astride the elastic.
2. Jump to cross feet and land astride the elastic on the same side of the rectangle.
3. Jump to land astride the elastic, as in 1.
4. Jump to land astride on the other side of the rectangle.
5. Jump to cross feet and land astride the elastic.
6. Jump to land astride, as in 4.

Repeat, using both sides of the rectangle.



B. 1. Jump to land astride the *shape*.
2. Jump to cross feet and land astride the shape.
3. Jump to land astride the shape.



These patterns are repeated with the landing being made *on* the elastic.
In some figures the children included a double jump, landing in the centre after the astride jump.

Chins/Heads

In some patterns the jump-over action followed at the lower levels is replaced by a jump to touch the elastic with designated parts of the body—chin, head—when the elastic is held high.

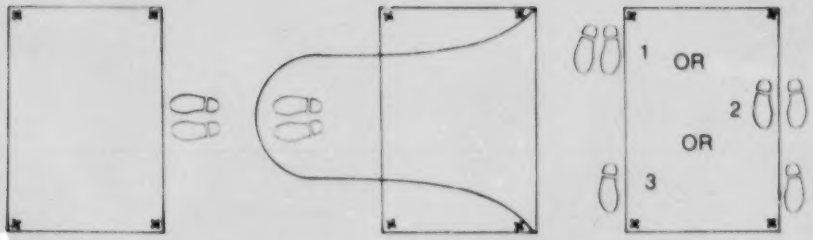
64 Chins/Heads

65 Chins/Heads

Diamonds

Description

One side of the elastic is taken over the other, using both feet. This is followed by a turn and four shuffles around, without standing on the elastic. The player then jumps up to release the diamond and lands (a) with both feet to one side, outside the shape; or (b) with one foot inside the shape and the other outside; or (c) astride the shape.



Follow The Leader

In Follow The Leader the player who is elected to have first turn decides upon the figure and the following players do the same.

Swimming

Swimming was found on only one occasion. The elastic is used (see photographs) to imitate the action of ducking under a wave. No jumping is involved and two players participate at the same time. At the lower levels, players are not supposed to touch the elastic with any part of the body other than their hands. They lean over the elastic closest to them and lift the far elastic up and over their heads and shoulders, then return it to place.

66 Swimming

67 Swimming

APPENDIX 6: MARBLES

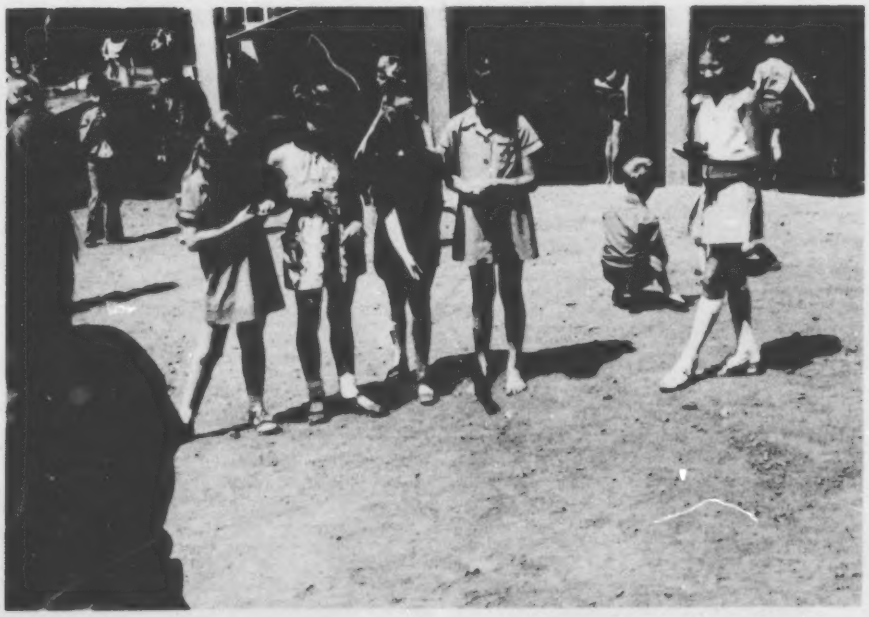
Cat And Mouse, see Once, Twice And Away
Dartsies, see Once, Twice And Away
Five Times Keepers, see Once, Twice And Away
Follows, see Holesies; see Once, Twice And Away
Four-up, see Holesies
Holes, see Holesies
Holesies
Manhole Marbles
Once, Twice And Away
Poison
Rings
Townsies

68 Marbles

In season, marble games appear in varied areas of the playground. The preferred areas are flat dirt locations in the shade in the summer or in sunny areas protected from the wind in the winter. The games are not to be found in all playgrounds because in some schools they are banned and in others they are definitely not encouraged. Where the games were observed (six schools) they were played by both boys and girls, but predominantly by boys aged 8 to 11 years.

Most games involve two to four players and the children tended to play the particular game which was in vogue at their school. In one school over seventy children (with the encouragement of the headmaster) had taken over a cleared area where a building had been removed.

The skill level of the players would appear to be considerably lower than that familiarily seen on playgrounds in the 1950s and before. As may be seen in the photographs the shooters seldom used a 'knuckle' pattern and in fact the terms most frequently heard were 'flicking', 'firing' and 'shooting'.



69 Marbles

Names of particular marbles, provided by the observed children, include:

Dib Name for all marbles

Dates Name for all marbles

Taw Usually the one favoured for shooting

Glassie Made of glass

Cat's Eye Colour marking through the centre

Spider White with stripes

Birdcage Clear, with colours inside

Bommie, Tom Bowler's; Bombowler; Stonker (less known) A large marble (Some children observed that the bigger the marble the greater its value.)

Steelies Ball bearings

Checker No particular designation but worth two ordinary marbles

Ordinary A marble

American; Jinger Smallest size marble

Angels A glassie with a single colour pattern inside it, considered to be similar in design to angels' wings

Bodgies Worth three dibs

Fruity; Tutti-Frutti White with many colours

Terms used by players are as follows:

Funsies Marbles 'won' in the game are returned to the owners after the game

Flicking Method of shooting, using the first or second finger to propel the marble along the ground

Pushing A method occasionally approved to send the marble on its way

Throwing; Shying Used to refer to methods of propelling the marble

Eye-dropping Holding the marble directly above the marble to be hit and aiming to drop the marble onto the one on the ground

Keep; Keepsies The winner taking and keeping the marbles won

Fudge Creeping ahead of the place from which the shot should be made. Fudging is permissible, to some degree, in games played by 7–9-year-old boys and girls. Usually, permission to fudge must be requested of the other players

Holesies

8-12 years M/F 2 schools

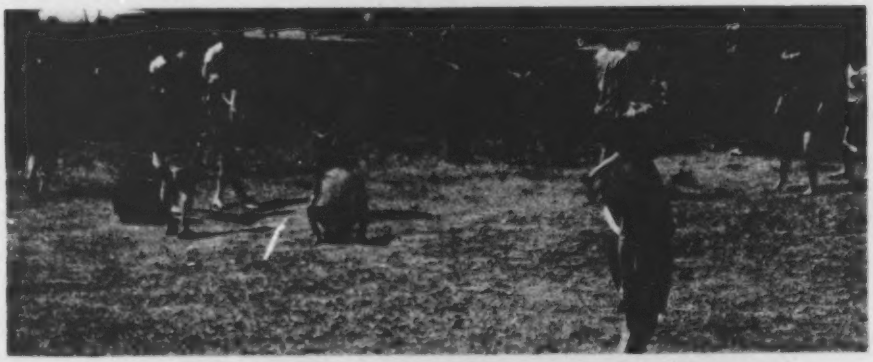
Description

In the simplest form of this game two players line up some 1.5 metres from a hole which has been dug in the ground. The aim is to shoot a marble into the hole before an opponent does. In the intial throws, if both players shoot their marbles into the hole, the result is even and they start again. If neither makes the hole the person who is

closer to the hole has a second attempt. If the shooter should miss on this turn his opponent (or next closest to the hole, if more than two players) takes his turn. Once one player's marble rests in the hole, that player wins. He then shoots for the hole again, using his opponent's marble or the marble next closest to the hole. If successful, he keeps the marble and, where there are more than two players, continues to shoot the marbles of the other players until he fails to put one into the hole. The owner of the closest marble takes the next turn.

Variation 1

Another game, called by the same name, begins with a number of marbles arranged around the edge of the hole. The game proceeds as above with the objective being to hit the marbles around the edge of the hole, so knocking them into the hole but without the shooter's marble staying in the hole. Marbles knocked into the hole are won and the players take turns based upon the marble closest to the hole. When all the marbles on the edge have been knocked in, either the game finishes or players endeavour to knock in their opponent's shooting marbles.



70 Holesies

71 Holesies

Variation 2—known as Four-up, or Holes

Each player lines up with four marbles to throw for the hole. The player who takes first turn is the one who has most marbles in the hole or who owns the marble closest to the hole. The player then proceeds to shoot his own or other marbles into the hole. When unsuccessful he loses his turn. The next player is the one whose marble was the next closest to the hole after the initial throw.

It is not necessary to always try for the hole. If a player is not sure that he will get his own marble in, he may choose to play so that he is farthest away, making it more difficult for his opponent to put his marble into the hole.

Variation 3

A game known as Follows was played by two 8-year-old boys who used a variety of rainwater channels and cement blocks as the playing area. The boys designate a crevice, or 'hole' area, at which they aim by rolling their marbles as one would a tennis ball. The game proceeds as in Holes. The first person to successfully place a marble in the hole takes the other player's marble and attempts to shoot it into the hole.

Manhole Marbles

9–11 years | M | 1 school

The children had developed this particular game in order to play marbles on the grid patterns of the manhole covers in an almost totally bitumen-covered playground. The covers are usually circular in shape and approximately 60 centimetres in diameter. The surface is criss-crossed with lines which separate diamond-shaped raised segments. Two depressions for lifting the lid are situated at either end. The fact that nearly all the readily accessible flat play area at the school was bituminised has obviously led to the development of this unique game.

72 Manhole Marbles

141

The basic pattern of play is a 'pursuit' marbles game in which each player attempts to hit his opponent's marble with his own. The marbles are usually propelled, fired or 'shot' by rolling. It is permissible for a player, when taking a turn, to spin his marble on the spot, i.e. without travelling, to avoid moving into a place where he could be hit by his opponent. Another manoeuvre is to spin the marble so that it changes direction and moves sideways into another groove. The game is usually played for 'keeps,' i.e. when one player hits his opponent three or five times consecutively (the number varies and is decided before each game starts) he is given a marble by his opponent. The expression used for this situation is 'five times keepers'.

The game has several variations dependent upon the shape of the manhole cover. One such variation, played on a square cover, uses the four corners as 'jails': if a marble lands in one, a penalty hit is awarded. Some games have only one penalty area and others have none. The depressed area where the handle for the manhole is located is also used as a penalty area, i.e. as 'Jail', or as a 'Home.

Once, Twice And Away

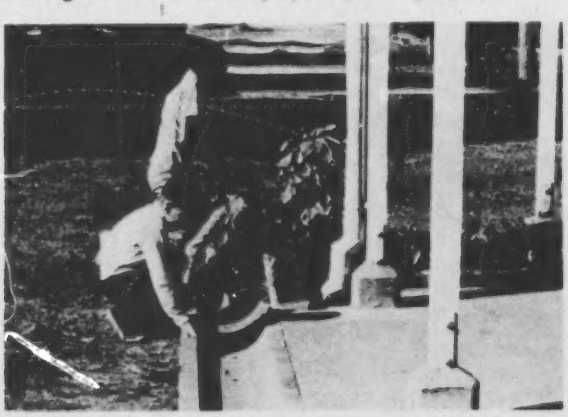
7-12 years | M | 6 schools

Description

This game is played with two to three players and is similar to a game of Tag. The player who is taking his turn endeavours to hit the marble belonging to one of his opponents three times in succession. When this has been achieved he tosses his marble out of the way, clear of his opponents, and the next player has a turn. It is not played for keeps and the players seem to throw at the target marble rather than shoot in the traditional manner. Players whose marble is the target may 'cover up', or protect, their marble. This is done by piling loose grass clippings or sandy dirt over the marble.

In order to improve his chances of hitting, the shooter may call for 'rounds'. This involves moving around the target to get a better shot. It also enables him to avoid 'crashing' into the wall or finishing up on the cement area after his throw or shot at the target marble. The radius distance from the target must be maintained.

Comment: This is a game which can be played by a single player.



73 Once, Twice And Away

Variation 1

A similar game called Five Times Keeper extended the number of successive hits to five. In this game the player whose marble is hit five times is considered the loser. The actual number of hits is agreed upon by those playing, at the beginning of the game.

Variation 2

Another, similar idea is incorporated in a game called Cat And Mouse. It is played by two children who begin by 'firing off' one marble each in a given direction. The one who who wishes to shoot first calls for first 'go'. When both players' marbles are in play the first shooter tries to hit the second player's marble. If he is successful, he wins the marble and the game must restart. If he misses, the other player takes his turn. Play alternates with one shot each until one succeeds in hitting the other.

Variation 3

This variation is also known as Follows (see above). Dartsies is another name used. Any number of children can play but, again, to restrict crowding, usually the maximum is five. Players start off from a line and the first person throws his marble. The next person then throws and tries to hit the first person (the marbles were thrown rather than flicked). Players play in turn with the thrower trying to hit another's dib. Players are allowed to hit someone else's dib twice in a row but then they must throw their dib so that it does not hit anyone. However, if a player is hit for the third time by the same person then that person is out.

74 Method of shooting

Poison

9-11 years | M | 2 schools

Description

There can be any number of holes but the observed groups had three. Any number can play but is usually restricted to three or four because of overcrowding. They start from a line about 1.5 metres from the first hole. The idea is to shoot so that the dib lands in the hole. However, one can automatically go to a hole by hitting someone else's dib. The last hole is 'poison', and the first player to get there then shoots back at the previous hole. This is called 'poison poison' and means that the player 'owns' the hole which he 'double poisons'. If players who aren't poisoned land in this hole then they are out of the game. Also, they are out if their dib is hit. The game keeps going until only one person is left.

75 Method of shooting

Rings

9-11 years | M | 3 schools

Description

A circle, approximately two metres in diameter, is drawn on the ground. Each player places one marble in the centre. Various methods of determining which player shall have first turn include rolling a marble towards the opposite side of the circle to see who can finish closest to the circumference, or standing back about three metres and rolling a marble towards the near side of the circle.

Each player in turn attempts to knock a centre marble out of the circle by shooting from the circumference. If a centre marble is knocked out of the circle the player has another turn and may shoot from where his hitting marble stops if it remains within the circle. If his hitting marble goes outside the circle, he may shoot from any position around the circumference.

If his hitting marble does not knock out any marbles and remains within the circle, it must be left there and be subject to hits as are the centre marbles.

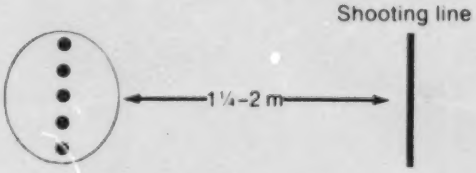
The game finishes when there are no marbles remaining in the circle.

Townsies

8-11 years M/F 2 schools

Description

In this game the marbles are arranged within a 'sausage', or long loop, marked out on the ground .



Players place a given number of marbles each in the loop, e.g. five players, five marbles. Each player throws to get as close to the loop as possible. The closest player has first turn and tries to hit a marble out of the loop. If successful, they continue their turn and try for another marble. If unsuccessful, the next closest player takes his turn.

If a shooter hits another player's shooting marble (taw) while attempting to hit a marble out of the loop he is out of the game and must give his winnings to the player he has hit.

76 Method of shooting

APPENDIX 7: KNUCKLE-BONES/JACKS

Alphabet Game
Clicks
Cut The Cabbage
Dumps
Eggs In The Basket
Horse In The Stable
Jack Be Nimble
Jingles
Juggles
Jumps
Large Jingles
No Clicks
Over The Jump
Over The Line
Overhead Scatters
Scatters
Scatters Two's
Scatters Three's
Scatters Four's
Thread The Needle
Through The Arch
Trains

77 Knuckle-bones

These games range from the basic movements such as are required in Scatters—five knuckle-bones, or jacks, are thrown in the air from the right hand and the player endeavours to catch as many as possible on the back of the same hand—to complex patterns which require specific movements during the time the jacks are in the air. Some games incorporate an extra five or ten jacks, and jacks are held between the fingers while making the throw or catch, e.g. Jingles.

While participation in these games is widespread both between the sexes and amongst the age groupings, in the playground situation the incidence of girls playing the games appears to be higher than that of boys. For the most part the boys and girls do not play in the same games, and among upper school boys, it is sometimes looked upon as a 'sissy' game.

The jacks are made of commercially produced coloured plastic and are available from the local supermarkets. Only occasionally do the children use stones in their games and none of those interviewed played with natural sheep knuckles. All games are started by each player 'jockeying', i.e. each player has one turn or throw to see how many jacks can be caught on the back of her hand—i.e. her 'jockey throw'. The highest score takes first turn. In some instances more than one round is made before the decision on highest score is reached. The players then establish a sequential pattern of play with two to five players making up a play group. Each player takes a turn and continues the sequence, frequently asking within the group 'What comes next?' until they miss a catch or fail to perform a set movement.

The names of the sequences showed surprisingly little variation from game to game and school to school (four schools were observed). The patterns appear on the instruction sheet included with the jacks when purchased, and can usually be related to traditional forms.

Potatoes Jacks which fall on their side when they land.

Onions Jacks which fall on their ends when they land.

Comment: Many children did not associate the name 'Knuckles' with their game, always referring to the knuckles as jacks. Reasons given for playing the game included that of 'Something to do if you can't play cricket or you aren't on a team'.

Scatters

8–11 years M/F 4 schools

Also known as Scatters One's, Overhead Scatters and Plains.

Description

This is an introductory sequence in which the player throws five jacks in the air, usually about 15 centimetres and tries to catch them on the back of the same hand as they fall. If the player catches all five Jacks on the first throw, he/she moves on to a new sequence. However, usually all jacks are not caught and the procedure is as follows:

(a) If none are caught, the player must lose his/her turn.

(b) If some are caught, place all except one of the jacks caught to one side and toss up the single jack from the palm of the hand and, while it is in the air, pick up

one of remaining jacks missed on the first throw. Then catch the falling jack. Failure to catch the jack or to pick up one from the ground leads to loss of turn.

As each jack is retrieved from the ground it is placed to one side until all have been collected.

Note: This game may begin with an initial scatter of all five jacks in which case the player proceeds to pick up one of the scattered jacks to start the sequence.

Sequences

SCATTERS TWO'S: Scatter all five jacks on the ground (not too far apart), select one and pick it up without touching any other jack. Throw it up, and without any sweeping action pick up two jacks and catch the falling jack before it hits the ground. Repeat for the remaining two jacks.

SCATTERS THREE'S: As Scatters Two's but pick up three the first time and one on the second throw.

SCATTERS FOUR'S: As Scatters Two's but pick up all four remaining jacks.

78 Knuckle-bones

148

Variations

DUMPS: Similar to Scatters Four's except for the initial movement, which is to dump all five jacks into a heap on the ground rather than scatter them.

OVERHEAD SCATTERS: This appears to be a somewhat 'new' variation in which the jacks are thrown over the player's head in the initial scatter. The player is allowed to turn around to catch the jacks before they fall and the game proceeds as in the standard sequence of Scatters.

JUMPS: The game proceeds as in Scatters with a restriction of a designated colour, e.g. 'white', on the first jack to be picked up. The term 'Jumps' sometimes refers to the basic Scatters figure without the requirement of colour.

OVER THE LINE: Throw up as in Scatters One's, endeavouring to catch as many as possible on the back of the throwing hand. Then place the non-throwing (usually the left) palm down on the ground to the right of the 'knuckles' on the ground. Place all knuckles caught except one to the left of this hand. Proceed as in Scatters pattern, retrieving one at a time, all jacks to the right of this hand and moving to the left side while the thrown jack is in the air. The final sequence, when all four jacks are on the left side, is to pick up all four without sweeping and then catch the fifth.

OVER THE JUMP: Similar to Over The Line except that the hand placed on the ground rests on its edge instead of palm down.

THREAD THE NEEDLE: Similar to Over The Line but the player has to drop each jack as it is retrieved through a circle made by the thumb and forefinger. Left hand should be held about 20 centimetres from the ground.

CLICKS: The game proceeds as in Scatters, with all jacks caught set aside except one. This is tossed into the air while another jack is retrieved from the ground. When the falling jack is caught the two must click. Repeat as in Scatters.

NO CLICKS: Proceed as in Scatters with the requirement that *absolutely no noise* must be heard as the jack is caught.

JINGLES: A couple of variations fit this name:

(a) The game proceeds as in Scatters but all jacks caught are retained in the catching hand. One is thrown up and one retrieved until all are caught.

(b) Those caught are placed, sides facing up, between the fingers. The player then tosses up one, retrieves a jack, and catches the falling jack, keeping the jacks firmly held between the fingers.

LARGE JINGLES: Also known as Big Jingles. Following the initial toss and catching of five jacks on the back of the throwing hand, the player takes those caught and rethrows with them, e.g. three. While they are in the air, one jack is retrieved and all four caught. Repeat until all have been picked up.

JUGGLES: As the name suggests players attempt to keep one jack in the air all the time. The game begins as Scatters: the player throws up one jack and retrieves another, throwing it up before catching the first. The player proceeds until all jacks have been picked up. The key feature is that a new jack must go into the air before the falling jack is caught.

HORSE IN THE STABLE: This game begins as in Scatters with the non-throwing hand placed so that the fingertips touch the ground to form a stable with four arches. All the jacks caught in the initial toss, except one, are placed in the stable (under the hand). While the next toss of the single jack is made, one of the jacks on the ground is swept into the stable. There is no limit on the number of sweeps but the jack

79 Knuckle-bones

must stay within the stable and the falling jack must be caught. As it is swept into the stable in turn, each jack must go through a different arch. Finally, the hand is removed, the fifth jack thrown up and all four remaining jacks retrieved before this jack is caught.

THROUGH THE ARCH: Similar to Horse In The Stable with only one arch between the thumb and forefinger to be used. Players are allowed one sweep only to brush the jack in.

EGGS IN THE BASKET: This game is the same as Scatters but instead of retrieving a jack from the ground, children add each jack to the stack made by those caught on the first throw.

CUT THE CABBAGE: The movement involved in picking up the jack gives this game its name. The movement is, more specifically, that used in the cutting of a pie.

JACK BE NIMBLE: In this game the player keeps reversing the position of the catching hand while making the catch.

TRAINS: No description available.

ALPHABET GAME: In this game the children continue to toss up as in Scatters, catching the jack on the back of the hand. As each toss is made the players call out the letters of the alphabet. The letter on which you miss becomes the first letter of your boyfriend's name.

Another variation of this game is to spell out a boy's name, stopping each time the desired letter is reached.

While most games use the five differently coloured plastic jack set, there are games in which a larger number of jacks are in use. In one such game played by 11-year-old girls, eighteen jacks are used and both hands are used for catching.

The knuckles are thrown up as in Scatters and the catch made on the backs of the hands. Knuckles which have been caught and those identified as 'potatoes' and 'onions' are placed to one side. The throw up is made using one hand but both hands may be used to pick up the various numbers in the progressive game.

Games played with eighteen knuckles include Jumps, Clicks, No Clicks and Jingles.

As in the regular game, the decision for first turn is decided by a 'jockey throw'.

APPENDIX 8: CLAPPING GAMES

Apple On A Stick
A Sailor Went To Sea, Sea, Sea
Chick-A-Bye
Chinese Girls
Concentration, see Rhythm
Cookie Jar
Doctor Knickerbocker, Number Nine
I Went To A Chinese Restaurant
I Went To A Wriggly Worm Shop, see I Went To A Chinese Restaurant
Indian Chief
My Mother Told Me, see Rubber Dolly
Numbers, see Rhythm
Over The Rainbow
Pop-Eye The Sailor Man
Pretty Little Dutch Girl
Rhythm
Rubber Dolly
Shirley Temple
The Beetles And The Bedrocks
True Love Forever
Under The Bamboo, see True Love Forever
Under The Brambush, see True Love Forever
Under The Rainbow, see True Love Forever
When Billy Was One
When Suzy Was A Baby
Who Stole The Apple From The Old Man's Tree?, see Cookie Jar

80 Clapping patterns

The following abbreviations are used in the text to denote the type of clap:

O. Players clap their own hands together in front of them at approximately chest height.

P. Players clap both of their partner's hands with a simple simultaneous clap, palms facing towards partner with fingers pointing upwards.

U. Players set their hands with right palm facing up and left palm facing down, so that as the right hand travels in an upward direction it meets the left hand of the partner as it travels downwards. Both left and right hands move simultaneously and the claps occur at about chest height.

U.P. A sequence of the up–down pattern and the simple clap with both hands to partner.

U.P.O. A sequence of all three listed above. The rhythm often commences with an introduction then U.P.O.

81 Clapping patterns

Apple On A Stick

9–10 years | F | 1 school

Description

A clapping game played either in a small group or with a partner.

Words	Directions
Apple on a stick, Makes me sick, Makes my tummy go 2–4–6.	Players use U.P.O. clapping pattern throughout, with three claps per line.
Not because I'm dirty, Not because I'm clean, Not because I kissed a boy Behind a magazine.	
Come on girls, Let's have fun, Here comes ——— With a mini skirt on.	Players name one of the players, e.g. Mary.
She can sing, She can dance, But I bet you ten bob She can't do this.	
Close her eyes and count to ten; If she can't She's a big fat hen.	The girl named, e.g. Mary, closes her eyes and claps and counts aloud while others clap.
(Girls) 1–2–3–4–5–6–7–8–9–10: I'm not a big fat hen!	Finish with extra claps to partner's hands.

A Sailor Went To Sea, Sea, Sea

7–10 years | M/F | 7 schools

Description

A partners clapping game, apparently known to all the children

Words	Directions
1st verse:	
A sailor went to sea, sea, sea, to see what he could see, see, see, But all that he could see, see, see, Was the fish at the bottom of the sea, sea, sea.	Partners face and use either a U.P.O. or an O.P. pattern with an action appropriate to the word repeated at the end of each line, e.g. hand to forehead to 'look out over the ocean'.

The chant is repeated, changing the last three words and the actions in each line.

2nd verse:

A sailor went to chop, chop, chop, 'Chop'—right hand makes a chopping action
To see what he could chop, chop, on the left arm three times.
chop,
But all that he could chop, chop,
chop,
Was the fish at the bottom of the
chop, chop, chop.

3rd verse:

A sailor went to knee, knee, knee, 'Knee'—touch both hands to knees three times.
. . .

4th verse:

A sailor went to toe, toe, toe, . . . 'Toe'—touch both hands to toes three times.

Last verse:

A sailor went to sea, sea, sea, Repeat all actions as previously performed.
To see, what he could chop, chop,
chop,
But all that he could knee, knee,
knee,
Was the fish at the bottom of the
toe, toe, toe.

Chick–A–Bye

9 years F 1 school

Similar to Indian Chief.

Description

A clapping game played with a partner.

Words

Chick-a-bye, chick-a-bye,
Ooly, ooly, yum, pum, pum!
Polly–wolly–whiskers.
Chinese sauces.
HUM!
That's the way the old man
goes.

Directions

Players face each other with arms folded in front, lift left arm from elbow, lift right arm from elbow, clap both together then follow with U.P.O. pattern to end of the chant. Maintain 1, 2, 3 pattern through the pause.

Chinese Girls

8–10 years | F | 1 school

Description

Clapping game played with a partner or in a circle, using O.P. pattern.

Words	Directions
Chinese girls are very funny, This is how they make their money. Itchi Ka! Itchi Ka! Itchi Ka! BOOM!	Stand in a circle. Players clap own hands and then the hands of players on either side, fingers pointing up. The two claps are repeated in rhythm with the chant. On the last line turn out and boomps-a-daisy with the other players in the game.

Cookie Jar

7–11 years | F | 3 schools

Description

The number of players seems to range from two to as many as wish to play. The largest group had at least ten players in it. Individual players each have a response to make and those who miss their turn are loudly laughed at, and in some instance must drop out of the game. In some games the children add a finishing contest, counting and clapping 'One, Two, Three', then seeing who is the last to sit down, that player apparently being the guilty one. It is usually played in a group with two players starting and friends joining in. When played with a partner the children decide ahead how many times (numbers), they will count and take the response call alternately. In these instances the players both sit quickly after the last call has been completed.

82 Cookie Jar

83 Cookie Jar

Version 1

Words	**Directions**
All: Who stole the cookie from the cookie jar? Was it you, number one? No. 1: Who me? All: Yes, YOU! No. 1: Couldn't be! All: Then who? Was it you, number two? No. 2: Who, me? All: Yes, YOU! No. 2: Couldn't be! All: Well who? Was it you, number three?	Players stand in a circle and clap with neighbours on either side, in either O.U. or O.P. while the questions and responses are chanted. Players try not to break the rhythm which is often taken quite rapidly.

The chant continues until each member of the group has responded. Sometimes players then call 1, 2, 3 and bob down quickly. Last down is guilty and may restart the game immediately.

Version 2

Words	**Directions**
Partners: Who stole the cookie from the cookie jar? Was it you, number one? No. 1: Who, me? No. 2: Yes, YOU! No. 1: Well, it couldn't be. Partners: Who stole the cookie from the cookie jar? Number two did. No. 2: Who, me? No. 1: Yes, YOU! No. 2: Well, it couldn't be.	Partners face and clap using either O.P. or more frequently U.P.O. in rhythm with the chant. The clap is maintained in between responses and players try not to break the rhythm. The pattern speeds up once the rhythm is established. Sometimes players forget the number decided upon and so miss the point at which they should sit down as quickly as possible.

The chant is repeated until a given number of calls have been made, both partners alternately taking a number.

Version 3

This is played with a partner but there is no contest at the end of the chant.

Words	Directions
Partners: Who stole the cookie from the cookie jar? Was it you, number one? No. 1: Who, me! No. 2: Yes, YOU! No. 1: It couldn't be me! Partners: Who stole the cookie from the cookie jar? Was it you, number two? No. 2: Who, me? No. 1: Yes, YOU! No. 2: Well, it couldn't be me! Partners: (loudly and slowly) Then WHO stole the cookie from the cookie jar?	Same as Variation 2.

Version 4

A similar game called Who Stole The Apple From The Old Man's Tree?, found at one school, is usually played in a circle with any number of players joining in. The only real difference is in the words of the chant.

Words	Directions
All: Who stole the apple from the old man's tree? Number one stole the apple from the old man's tree. No. 1: Who, me? All: Yes, YOU! No. 1: Well, it couldn't be me. All: Number two stole the apple from the old man's tree. No. 2: Who, me? All: Yes, YOU!	Players stand in a circle and clap in a U.P. pattern with players on either side while the questions and responses are chanted.

The chant is repeated until all members of the group have been accused and have responded. No particularly ending was noted for this game.

Doctor Knickerbocker, Number Nine

9–10 years F 3 schools

Description

This clapping game is most frequently played in a circle but may be played with a partner.

Words	Directions
1. Doctor Knickerbocker, NUMBER NINE. (*Or* Knickerbocker, Knickerbocker, number nine)	Clapping pattern is usually O.P. but some players use a U.P. combination.
2. He loves to dance and keep in time.	
3. Now let's get the rhythm of the hands.	After 'hands', clap twice.
4. Now we've got the rhythm of the hands.	
5. Now let's get the rhythm of the feet.	Pick up the clap rhythm again. After 'feet', stamp twice.
6. Now we've got the rhythm of the feet.	
7. Now let's get the rhythm of the eyes.	Pick up the clap rhythm again. After 'eyes', spin around or wipe index finger across the eyebrows.
8. Now we've got the rhythm of the eyes.	
9. Now let's get the rhythm of the hips.	Pick up the clap rhythm again. After 'hips', place hands on hips, wriggle them and call 'Whoo! Hoo!'. (Sometimes the children raise their arms above their heads in addition to the wriggle and shout.) Pick up the clap rhythm again. Count out loud around the circle. The player who is number nine is out, and steps away from the circle. The remaining players begin the game again. Partners simply count out to see who wins.
10. Now we've got the rhythm of the hips.	
11. Now let's get the rhythm of the number nine: One, two, three, four, five, six, seven, eight, nine.	

I Went To A Chinese Restaurant

8–11 years F 3 schools

Also known as Chinese Restaurant.

Version 1

Words	Directions
I went to a Chinese Restaurant To buy a loaf of bread, bread, bread. They wrapped it up in a five pound note (frying pan) And this is what they said, said, said: (Pause)	Clap partner's hands using U.P.O., O.P.; or clap thighs, clap own hands, clap partner's as the pattern until the repeated words 'said, said, said'. For these, repeat three claps with partner.
My name is I–i, I–i, Chick–a–li! Chick–a–li! Do me a favour—	Players pick up the clapping pattern again, keeping the clap going and emphasising the words capitalised.

DROP DEAD! (pause)
I saw Susy—in bed!—
Along came her boyfriend and
said—
La-la-la; LA-LA—
KISS ME!

Comment: The pause pattern gave the chant a definite rhythmic style, which was maintained by spectators who joined in the chanting.

84 I Went To A Chinese Restaurant

85 I Went To A Chinese Restaurant

Version 2

Words	Directions
I went to a Chinese restaurant To buy a loaf of bread, bread, bread. They wrapped it up in a five pound note And this is what they said, said, said: (Pause)	Same as Version 1.
Eenie, meenie, macka, racka.	Children place hands in prayer position, fingers pointing towards partner—about waist height—with backs of left hands touching. Brush back of hands, held in prayer position, against partner's four times—alternatively left, right, left, right.
Dare, da, dominacka. (*Or* Red, white, diamond, acka)	Keep left hands in position; clap own right to own left; clap own right to partners; clap right above left hands; clap own right to partner's right below left hands.
Itchy–poo–lollypop (*Or* Itchy, pitchy, lollypop) Bamboo—full STOP!	Clap in pattern; slow down at 'full' and try to outwit your partner by moving first to poke index finger into their stomach on 'STOP!'

Version 3

Words	Directions
I went to a wriggly worm shop to buy a wriggly worm! worm! worm!	Partners follow a U.P.O. pattern in rhythm with the chant.
He wrapped it up in a five (ten) dollar note	
and this is what he said, said, said:	Brushing action as in Version 2, twice only.
Ishy ashy; Bam-boo; Full stop.	Clapping action as followed in Version 2.
And when I got a-home, That poor little worm was dead.	The players pick up the clapping pattern U.P.O. and on the last word, 'dead', attempt to poke the index fingers of the right hand into the partner's stomach.

Indian Chief

8–10 years F 2 schools

See also Rubber Dolly.

Description

This clapping game is played with a partner.

Words	Directions
My name is L–I, L–I: Chick–a–li, Chick–a–li. Pom, pom, poodle (pony)— Polly, wolly, doodle— Indian chief!	Players stand facing each other with arms folded in front. Clap right hand with partner, then left hand with partner. Continue with a U.P.O. pattern in time with the rhythm of the chant. The first line is taken slowly and then the chant is taken more rapidly through to the end.

Over The Rainbow

8–11 years F 4 schools

Also known as See! See! See!

Words	Directions
Over the rainbow, under the tree, Boom! Boom! Boom! I broke a bottle; it landed on me. I told Ma; Ma told Pa; I got in trouble—Ha! Ha! Ha!	Partners face and use the U.P.O. clap pattern throughout. As soon as the last 'Ha!' is out, players try to poke the index finger into partner's stomach.

Another version with a ritual-like introductory section:

See! see! see! See! see! see!	Partners link little fingers of both right and left hands. They pass one over the other, three short swings across, with the right fingers linked, followed by three with the left.
Down by the river, down by the sea, Johnny broke a bottle, blamed on me. I told Ma, Ma told Pa; Johnny got a spanking; Ha! Ha! Ha!	Then follows the clapping pattern U.P.O., as before. As soon as the last 'Ha!' is out, the players try to spank their partners on their seats, without getting spanked themselves.

Pop-Eye The Sailor Man

8–9 years F 1 school

Description

A clapping game with a simple pattern

Words	Directions
Pop-eye the sailor man, He lives in a caravan.	Partners face each other, clap own hands to the sides, clap own hands, clap partner's hands. Repeat the clap

He opened a door and fell on the floor. Pop-eye the sailor man. Toot! Toot!	to sides, own hands and partner's, to the end of the chant. 'Pull the whistle' twice on the last line.

Pretty Little Dutch Girl

7–11 years | F | 3 schools

Description

The game did not appear to have a particular name but the words, with minor variations, were well known at several schools. The words suggest a North American origin.

Version 1

Words	Directions
I am a pretty little Dutch girl, As pretty as pretty can be, And all the boys in the baseball team Go crazy over me, me, me. My boyfrfiend's name is Batty, He comes from Allwatti, With a strawberry nose and Pickles for his toes And this is how my story goes. I am a b–e–w (probably beau) I K–I–double S—kiss—you! I jumped in the lake And swallowed a snake, And this is how my story goes.	Partners face each other and usually follow a U.P.O. pattern throughout the chant.

An extension to this variation added the last part of True Love Forever. The chant goes on after the words 'I K–I–double S—kiss—you!'

And then I'll raise a family.
Row, row, row your boat,
Gently down the stream,
If you see an alligator,
Don't forget to scream!

Version 2

Words	Directions
I am a pretty little Dutch girl, As pretty as pretty can be, And all the boys in the football team Go crazy over me.	Same U.P.O. patterns as in Version 1.

They offer me some peaches
They offer me some pears,
They offer me some twenty-five
cents
To kiss them on the stairs.
My boyfriend's name is Blacky,
He comes from Cincinatti,
With forty-eight toes and a
cherry on his nose.
And this is how my story goes.
I l–o–v–e—love—him.
I K–I–double S—kiss—him
In the D!–A!–R!–K!

On the last 'K' the children race to see who can be the first to poke the index finger in partners' stomachs.

Rhythm

11 years F 1 school

Also known as Concentration and Numbers.

Description

This clapping game is played in a small circle with four to ten players. Each player has a number, though she may not necessarily stand in the circle according to her number. One player begins the game by starting the clap and chant. The other players join in the clap and the first part of the chant until the number call. At this point, the leader says her own number and the number of one of the other players.

86 Rhythm

Words	Directions
Concentration	'Concen'—clap thighs 'tration'—clap own hands
Are you ready?	'Are you?—click right fingers in the air 'ready'—click left fingers in the air
Concentration	Repeat clap sequence above.
Let's go!	Repeat finger clicks.
(Pause)	Pause on clapping; then:
(One)—(three)	Click right fingers as own number called. Click left fingers and call the number of another player.

The rhythm is maintained as each player whose number has been called must *re-call* her own number and call another number as fingers are clicked. The claps are for thinking space. Any player who forgets to call her own number first is out. When a player calls the number of a player who is out, she herself is out and one of the remaining players restarts the number call. The speed of the game is usually set by the end of the introductory chant, with players increasing the speed as they progress. It is a co-operative game and as the speed increases, players tend to forget to respond to their own number and forget which numbers are out.

Rubber Dolly

7–10 years F 2 schools

Also known as My Mother Told Me and Indian Chief.

Words	Directions
L–I, L–I, Chinese checkers Indian chief! (Pause) My mother told me, That she would buy me A rubber dolly if I was Good, good, goodie good, good. (Pause) But when I told her I kissed a soldier She would not buy me a rubber D–O–double L–Y.	Partners face each other and use a U.P.O. pattern. Swing hips in rhythm. Hands are held in the air to make the shape of 'Y'.

In another version the word 'mother' becomes 'mummy', which is probably a more common Australian terminology, and the last line is acted out in the following way:

D	Shoot left arm into the air.
O	Shoot right arm into the air.
LL	Cross both arms in front.
Y	Hit partner with fist (only the gesture—partner not to be hurt).

Shirley Temple

8–9 years F 1 school

See also Shirley Temple, the skipping game, p. 98.

Description

The game is played either with a partner or in a circle. The first part is similar in words and actions to the skipping game known by same name.

Version 1

Words	Directions
Shirley Temple is a star!	Players clap their own hands and then their partner's in an O.P. pattern and when in a circle follow the same action but clap the hand of the player on either side of them. On 'R' the girls fling their arms into a star shape.
S–T–A–R	
She can do the rumble, She can do the splits, She can do anything just like this.	Return to clapping pattern as before.
The Queen does the curtsey, The King does the bow, The boys (kiss),	On 'curtsey' players do a curtsey to each other. Return to clapping pattern after 'boys' and make the motion of kissing each other on either cheek.
The girls go WOW!	Return to clapping pattern, and on 'WOW', both squeal, giggle, go coy.

Version 2 (Words and actions are almost the same as those found in the skipping game.)

Words	Directions
Shirley Temple is a star!	Partners clap using O.P. pattern.
S–T–A–R	'S'—right hand obliquely up and hold 'T'—left hand obliquely up and hold 'A'—right hand down 'R'—left hand down
She can do the rumble,	Partners clap using O.P. pattern and on 'rumble' add a hip wobble.
She can do the splits,	Partners clap as before on 'splits', jump one foot forward and one back to land in long stride position.
She can do anything just like this.	Partners clap as before until 'this' then place both hands on partner's shoulders.

The Beetles And The Bedrocks

8–10 years | F | 1 school

Description

A clapping game played with a partner using either the U.P.O. pattern or a simpler O.P. The pattern was called quickly and tended to speed up towards the second last line.

Words	Directions
One morning I awoken And saw upon my wall The beetles and the bedrocks Were having a game of ball. The score was six to nothing, The beetles were ahead, The bedrocks scored a homing run Which knocked me out of bed! bed! bed! Which knocked me out of BED!	Clapping pattern varies, some children using O.P. while others use U.P.O. On 'bed! bed! bed!', children clap their partner's hands three consecutive claps, then the last line returns to initial pattern.

True Love Forever

6–10 years | F | 14 schools

Also known as Down By The River, Under The Rainbow, Under The Brambush and Under The Bamboo.

Description

This is a well-known game which has several lines of the chant in common but is performed with a number of variations both in the clapping and action pattern and the particular words which accompany them.

Version 1

This version was the least complex and the children stayed with the words of the traditional song to conclude. It is known as Down By The River.

Words	Directions
Down by the river, down by the sea, Boom! Boom! Boom! True love forever, true love for me. Boom! Boom! Boom! And when we're married We'll raise a family of fifteen children	Partners face each other and clap hands using U.P.O. pattern in rhythm with the chant.

All in a row, row, row your boat Gently down the stream, Merrily, merrily, merrily, Life is but a dream.	At the words 'row, row, row' the pattern changes to a continuous clap with partner's hands through to the end of the rhyme.

Version 2

This version and the following one follow a similar line of thought. However, as the actions are distinct, they are listed as different versions.

Over the rainbow, under the tree, (*Or* Under the rainbow, under the sea) Boom! Boom! Boom! True love forever, true love for me. Boom! Boom! Boom! And when we're married We'll raise a family of little children	Partners face each other and clap hands using U.P.O. pattern in rhythm with the chant.
All in a row, row, row your boat Gently down the stream.	Place own hands together in prayer position at waist level, fingers pointing towards partner and backs of left hands touching. Brush hands. Change to place backs of right hands together; repeat so that left hands finish back to back. Hold left hands in position. Clap left hand with own right on 'tip', clap own left with right on 'over' and partner's right hand below on 'board', then place the back of both hands against partner's fingers pointing down and push partner's hands away. Throw up both hands and scream.
Tip the teacher overboard — And listen to her scream! (SCREAM)	

Version 3

Under the rainbow, under the tree, Boom! Boom! Boom! True love forever, true love for me. And when we're married We'll raise a family Of fifteen children All in a row, row, row your boat Gently down the stream Push the teacher overboard	Same as Version 2 except for last line.
And don't forget to SCREAM!	Spin around and scream.

Version 4—known as Under The Bamboo

Under the bamboo, down by the sea (*Or* Under the ambush, under the tree) Boom! Boom! Boom! True love for me, my darling, True love for me. And when we're married	Same as Version 3 but some children followed the simpler O.P. pattern instead of U.P.O.

We'll raise a family Six hundred children All in a row, row, row your boat,	In some instances, at the words 'row, row, row' the children clapped hands continuously.
Gently down the stream, If you see an alligator, Don't forget to SCREAM!	Same as Version 1. In other games the O.P. or U.P.O. pattern was retained. At the end of the last line, in both versions, the players run away and scream.

A very similar version of this is the following:

Under the bamboo, down by the sea, Boom! Boom! Boom! True love for me my darling, True love for me. And when we're married We'll raise a family Six hundred children All in a row, row, row your boat Gently down the stream If you see a crocodile	Same as Version 2 except for the end of the last line when players jump in the air and scream.
Don't forget to SCREAM!	Jump into the air and scream.

Version 5

Under the bamboo, under the tree, Boom! Boom! Boom! True love forever True love for me. Boom! Boom! Boom! And when we're married We'll raise a family Of six hundred children	Partners face each other and clap hands using the U.P.O. pattern in rhythm with the chant.
All in a row, row, row your boat, Gently down the stream, Chuck the teacher overboard, And listen to her scream,	Take hold of partner's hands and swing to and fro as in 'Wash the Dishes'. Turn the hands right over.
1–2–3—SCREAM!	Scream out loud.

Version 6

Under the brambush, down the sea, Boom! Boom! Boom! True love forever, true love for me. And when we're married We'll raise a family Of fifteen children All in a row (This line did not always appear.) Under the brambush, down by the sea,	Partners face each other and clap hands using the U.P.O. pattern in rhythm with the chant until the last line.
Boom! Boom! Boom! BUSH!	On the third 'Boom' players spin around on the spot. On 'BUSH' they clap their partner's hands.

Version 7

This version is played with as many children as wish, joining to make a circle.

Down by the river, down by the sea, Boom! Boom! Boom! True love forever, true love for me. We'll raise a family of little monsters All in a row, row, row your boat, Gently down the stream, If you see a snake (alligator), Don't forget to scream— H!–E!–L!–P! HELP!	Girls clap own hands and then those of the players on either side of them. All right hands travelling upwards to meet all left hands travelling downwards. The same pattern continues through with the chant until the last line. The clap emphasises the letters and on 'HELP' the children spin around and jump into the middle of the circle.

When Billy Was One

8–11 years | F | 2 schools

See also the ball game Oliver Twist.

Description

The game is played with a partner and children follow a different clapping pattern to the U.P.O. frequently observed. The words do not provoke specific actions, as in the ballgame which uses a very similar chant.

Words	Directions
When Billy was one He learnt to suck his thumb. (Chorus—singing) Hey, little Billy, Hey, little Billy, Half past one. When Billy was two He learnt to tie his shoe. (Chorus) When Billy was three, Hel learnt to climb a tree. (Chorus)	Partners stand facing each other. Before the verbal chant begins each player brings crossed hands to 'clap' on their own shoulders (right hand to left shoulder) then both hands to knees (right hand to right knee). After these introductory movements the chant begins with partners clapping their own hands together and then their partner's hands. They continue in the O.P. pattern to the end of the chorus. Each verse begins with the same introduction as verse 1 and then continues with the simple O.P. pattern.
When Billy was four, He learnt to shut a door. (Chorus)	As verse 1
When Billy was five, He learnt to build a hive. (Chorus)	As verse 1
When Billy was six, He learnt to pick up sticks. (Chorus)	As verse 1
When Billy was seven,	As verse 1

He learnt to go to heaven.
(Chorus)
When Billy was eight, — As verse 1
He learnt to shut the gate.
(Chorus)
When Billy was nine, — As verse 1
He learnt to drink some wine.
(Chorus)
When Billy was ten, — As verse 1
He learnt to pluck a hen.
(Chorus)

When Suzy Was A Baby

6–8 years | M/F | 4 schools

Description

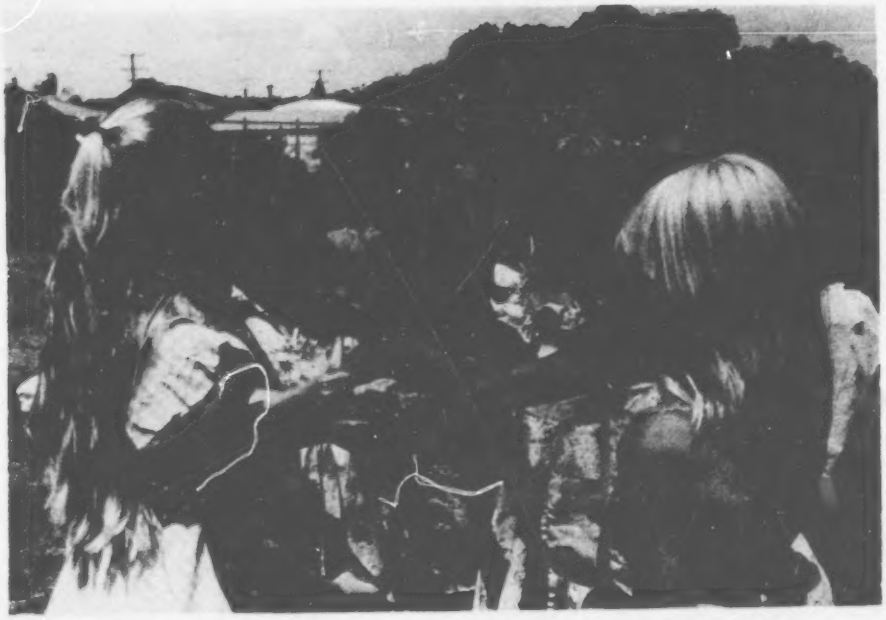
This popular game is played with a partner, with both players doing the actions appropriate to the words in the chant. The actions do not appear as formalised as those found in most clapping games and children seem to invent as they go along.

Words	Directions
When Suzy was a baby, a baby, a baby, When Suzy was a baby, this is what she said: Ooh Ah! Ooh! Ah! Ah!	Partners face each other and for the first two lines of each verse use an U.P.O. clapping pattern. Action of baby sucking her thumb and making noises. Repeat as verse one.
When Suzy was a schoolgirl, a schoolgirl, a schoolgirl, This is what she did.	Pretend to read a book.
When Suzy was a teenager, a teenager, a teenager, When Suzy was a teenager, This is what she said: Ooh! Ah! Lost a bra; Left my undies in the car. *Or* Ooh! Ah! Lost my bra; Don't know where my knickers are.	Players do a hip wriggle (aroused much giggling from both players and onlookers). Players cross hands on chest (in this instance some of the audience showed embarrassment).
When Suzy was a mother, a mother, a mother, When Suzy was a mother, This is what she did.	Action of rocking a baby in arms
When Suzy was a skeleton, a skeleton, a skeleton ...	Action of shaking like a skeleton
When Suzy was a teacher, a teacher, a teacher, ...	Action of caning own hand

When Suzy was a devil, a devil, a devil, . . .	Stabbing motions
When Suzy was a fairy, a fairy, a fairy . . .	Action of flying away
When Suzy was a noblin, a noblin, a noblin . . .	Action of nodding heads
When Suzy was a grandmother, a grandmother, a grandmother . . .	Action of a bent old lady
When Suzy was a dying, a dying, a dying . . .	Action of crossing hands on chest and closing eyes

APPENDIX 9: COUNTING-OUT RHYMES

Eenee Meenee Macka Racka
Eenee Meenee Minee Mo
Horses In The Stable
If The Queen Says Yes Or No
Inky Pinky Ponky
Little Miss Pink
Mickey Mouse Had A House
My Mother Says
One Potato, Two Potato/Spuds
Racing Car, Number Nine
Red Top Taxi
The Sky Is Blue



87* Counting out

There are a variety of ways by which the children decide who should be 'It', 'in', or 'up' for a particular game. In many instances the child who first suggests the games is 'up', or the children nominate one of the group. In some instances it is decided by a foot race to a given location. Where the necessary equipment, i.e. a ball, a rope, an elastic, is provided by an individual the owner not surprisingly 'runs the game'. In some situations the counting-out or selection pattern is connected to the game itself e.g. Snako, but for the most part rhymes are interchangeable and develop short-term popularity. There appears to be little to distinguish counting-rhymes used by the different age groups.

Contests are also popular means of selection, e.g. the first or last in a race (Red Rover) and closest or farthest from a given target (Marbles). Guessing contests such as three tosses of a coin or a stone (wet on one side) are also used. The boys appear to use skill tests and coin tossing more frequently than the girls. Judging by the children's enthusiasm to demonstrate details of the manner of counting out, this aspect is considered quite an important facet of some games they play. Counting-out patterns were particularly evident in the pursuit games of Tiggy and Hide And Seek.

The most frequently observed pattern for counting out makes use of the feet. All the players place one foot in the centre of a small circle and one player is nominated to count. (This player possibly nominates himself/herself for the role because in some demonstrations the children who offered to demonstrate were not in fact those who usually filled this role.) The counter includes his/her own foot in the circle and keeping with the rhythmic word pattern touches each foot in turn. In the simplest version the foot touched on the last word is out and the counter repeats the rhyme until only one person is left. The player is then 'up' for the game.

In other methods of counting, the counter simply points to or touches each child in turn or, in the familiar 'One Potato, Two Potato', the players hold out fists or palms for the counter to hit.

The majority of rhymes include an element of active invovement by the other children. The rhyme ends with a question to which the child who is touched last responds with the number or colour related to the rhyme. The counter then spells out or counts out this answer and the end of the rhyme puts out the last player touched.

Eenee Meenee Macka Racka

Eenee meenee macka racka,
Rar ri dominacka,
Chickalacka lollapoppa,
Hom Pom Push.
Out goes one! Out goes two!
Out goes another one and
That is you!

A count-out where the counter taps both palms of each player in turn. If the caller hits too hard players present a fist instead of the open palm.

On 'you' that player drops out.

Eenee Meenee Minee Mo

(a) Eenee meenee minee mo,
Catch a nigger by the toe.
If he squeals, let him go,
Eenee meenee minee mo!

Simple count-out pointing to the players as they stand in the circle.

(b) Eenee meenee minee mo,
Out you must go!

Used by young children, simply pointing at the players as they stand in the circle.

Horses In The Stable

Forty horses in the stable:
One jumped 'OUT'.
(The number of horses is varied, e.g. sixty, twenty.)

Counting-out pattern using the feet. Occasionally the counter points to the players as they stand.

Comment: This rhyme is very popular and is used in large groups for a wide variety of games.

88 Counting out

If The Queen Says Yes Or No

If the Queen say yes or no,
She must pick this one!

Played by 6-year-old children pointing to players as they stand in the circle.

Inky Pinky Ponky

Inky Pinky Ponky,
Daddy bought a donkey.
Donkey died,
Daddy cried,
Inky Pinky Ponky.

Counting-out pattern using the feet. The player touched on 'Ponky' drops out.

Little Miss Pink

Little Miss Pink fell down the sink,
How many gallons did she drink?
T–H–R–E–E!

A counting-out pattern using the feet. The end varied, with some children spelling the given number and others counting it out.

Comment: Probably the most popular of all rhymes used by the girls.

Mickey Mouse Had A House

Mickey Mouse had a house;
What colour was it?
R–E–D spells RED!

A count-out using the feet. The child hit calls out any colour and so may expect some control over who might be 'out'.

My Mother Says

My mother says:
You're 'OUT!'

A count-out by pointing to the other children. The last player left in is 'up'.

One Potato, Two Potato/Spuds

One potato, two potato,
Three potato, four,
Five potato, six potato,
Seven potato MORE.

All players place both fists out in front—the counter hits each fist with his/her own right fist and makes either the last or first count by hitting his/her own right fist against his/her chest. The player whose fist is hit on 'MORE' allows the counter to hit his/her fist out of the way. He/she then places that hand behind his/her back. The count continues until only one fist remains. That player is then 'up'.

Racing Car, Number Nine

Racing car, number nine,
Losing petrol all the time.
How many gallons did it lose?
1, 2!

A count-out using the feet. In answering the question this player could easily control who would be the next player to drop out of the circle.

Comment: This is a fairly popular rhyme used more often by the boys than by the girls in the middle and upper school.

Red Top Taxi

Red top taxi,
1! 2! 3!

A count-out by pointing to the other children. On '3' the player pointed to is 'up'.

The Sky Is Blue

The sky is blue,
How old are you?
S–I–X spells SIX!

A count-out using the feet. The child touched on 'you' may call out any number but usually tends to say his/her own age.

APPENDIX 10: MISCELLANEOUS GAMES

Bench Football
Contact
Countries
Doctor! Doctor!, see Tangles
Follow The Leader
Foolie! Foolie! Come To Schoolie!
I've Got My Man
Marines
Messages, see Contact
Scissors, Paper, Stone
Squeak
Tangles
The Cat's Got The Measles
The Church Is Made Of Marble Stone
Toesies

89 Tangles

Bench Football

9 years | M | 2 schools

Also called Mini Football.

Description

This is essentially a board game. Three people are necessary—two to play the game and one to referee. The board, or 'field', is a bench seat. The 'football' is a 25 millimetre length broken off a stick. The 'kicking' of the ball is simply the flicking of the stick by the index finger.

The goal-posts are made by the player, at his own end, using his index fingers as posts and his thumbs as a cross-bar. The opponent sets up the goal-posts so that the opposite player can make an attempt at goal.

A field goal is scored whenever a payer flicks the 'ball' to the opposite end of the seat and above the height of the goal-posts.

When a goal is scored the play begins again at the centre-line. The players take it in turn to 'kick' the ball until one nominates to try for a field goal. The highest number of successful field goals is the winner.

90* Bench Football

Contact

8 years | F | 2 schools

Description

This game is also known as Messages. Any number of players sit in a circle with hands held while one player sits in the centre. One of the circle players says 'I am going to send a message' and squeezes the hands of one of the players on either side of her. The centre person tries to detect when two players are actually squeezing. If she sees this, she points at the players and calls 'Contact!'.

If it is an incorrect call, the game continues and the centre player continues to watch for the message as it is passed on and on. When the centre player is successful in seeing the message, she changes places with the sender. The game then recommences.

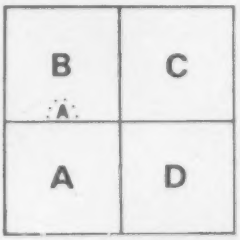
91 Contact

Countries

10–11 years M 1 school

Description

This game is usually payed by four people, each of whom begins with a designated 2–3 metre square of territory representing his country.



In the beginning, one of the players tosses an object (usually a thong or sandal but could be a ball) into the air from the midde of the overall square. He calls the name of a country other than his own. The player from the country called must catch or pick up the thong wherever it lands, and call 'STOP'. Other players must stop where they are, having moved as far as possible away from the thong. The player who has the thong, A, then nominates one of the three other players (usually the closest) as his target (B). B may now take two more steps, usually two large leaps, to get as far as possible from A. A then pursues him, taking six long strides and tries to get as close as possible. A then attempts to touch B with the thong, if necessary by throwing it at him. If he cannot touch B, the game begins again with A tossing up the thong from the

centre. If A does touch B, the players return to the base area where A is allowed to take as much of B's 'land' as he can reach from his own territory. This is done by lying flat on the ground with the tips of the toes in one's own land and stretching out with chalk to mark someone else's land. A is not allowed to bend his knees or touch the ground with any part of his body except the hands.

As the game progresses, it is possible for a player who has lost his own land in a previous play to reclaim it rather than to take new land.

In the action of the game, a player may pursue and hit (with the thong) the 'country' whose land is more accessible rather than the player who is nearest when he calls 'STOP!'. The winner is the player with the most land when the bell rings for school.

Follow The Leader

6–8 years | F | 1 school

Description

In this game, played by a group of five to seven girls, the leader has to keep thinking of different movements to do. The other players follow in line behind her copying the movement.

If the leader repeats a movement, she is out and the next player takes her place while she goes to the end of the line. Activities usually performed include walking along the edge of a log, jumping, galloping, hopping and a variety of arm movements. Other variations include the use of the equipment in the adventure playground area with balancing on the tree stumps as a favourite.

Foolie! Foolie! Come To Schoolie!

8–9 years | M/F | 1 school

Description

This game is played with a group of four to six children and no limit to onlookers. Two children are elected to sit in the centre of the group—one is 'Foolie', the other 'Teacher'. 'Foolie' and 'Teacher' decide a type of shop, e.g. grocer. 'Foolie' then leaves the group and each player decides upon an item found in that shop. When ready they all chant 'Foolie! Foolie! Come to schoolie!' 'Foolie' comes back into the circle. 'Teacher' then says: 'Tell me your excuse?'. Then 'Foolie' has to guess the name of the items made up by the players.

I've Got My Man

7 years | F | 1 school

Description

A singing game played by a small group of girls who stand in a circle with one player in the centre.

Words	Directions
I've got my mother, I've got my father, I've got my brother, I've got my sister, I've got my man!	The centre player skips in and out of the circle, passing between the other players in turn. As she passes each girl she chants a line of the song. She continues to add lines for as many people as she has in her family. When she comes to the line 'I've got my man!', the player she is then facing becomes the next centre person.

Marines

8 years | M/F | 2 schools

Description

This game involves up to twenty players, the majority of whom are boys. It requires five to six players in specific roles, including two sergeants, an instructor, a corporal, a guard. The remainder of the players are marines.

The instructor, often a girl, gives the commands for physical training. The marines perform push-ups, running on the spot, pedalling bicycles and other vigorous and continuous activities. If a marine does not do the exercise, or stops before being told to do so, the instructor 'gives them a kick up the backside'. If they still do not perform, the two sergeants are called to take them to jail (a designated area of the playground). Failure to respond immediately to the command 'Attention!' also leads to a jail sentence.

Scissors, Paper, Stone

All ages | M/F | Common

Description

Players divide into partners and face each other. They each make a fist with one hand and pump it in the air three times. On the third pump they simultaneously make a shape with their hand and fingers. Each shape represents a particular term:

Fire Closed fist, thumb pointing upwards; or fingers wriggling upwards

Water (Rain) Open hand, palm down, fingers spread wide with only the thumbs touching if using two hands; or fingers wriggling downwards

Paper Open hand, palm down

Scissors Closed fist but with second and third fingers making a 'V' on its side

Rock (Stone) Closed fist

Dynamite Closed fist but thumb extended and wriggling

Matches One finger held up.

The winner is decided as follows: 'Paper' beats 'stone' because it can wrap around rock; 'stone' beats 'matches' because it will not burn; 'matches' beats 'scissors'; 'scissors' beat 'paper'; 'water' beats 'fire'; 'fire' beats 'paper'; 'water' beats 'scissors'; 'stone' beats 'scissors'; 'dynamite' beats 'stone'; 'water' beats 'paper'.

In some games the winner is allowed to hit his/her partner's hands.

Sometimes four people play, one of these being the leader. In this version, the players form their shape behind their backs and when the leader says 'Go!' they thrust forward their shape, the winner is determined in the same way and he/she is the next leader. A simplified version used only 'scissors', 'paper', 'rock'.

92* Scissors, Paper, Stone

93* Scissors, Paper, Stone

Squeak

9 years | F | 1 school

Description

A leader is elected and stands with her back to the others playing the game. These four or five girls then form a queue behind her and each one in turn taps the leader on her back. Each time she is tapped, the leader calls out a number which then identifies the players.

When the player has been given a number, she jumps approximately ten steps away from the leader. When all have located themselves, the leader calls out a number. The girl who has that number must then 'squeak'. The leader with her eyes closed, turns around and must now find the squeaker. She may ask for the player to squeak a given number of times, e.g. 'Number five, squeak four times'.

When the 'squeaker' is located, she becomes the new leader and the game recommences. Other players are not allowed to squeak out of turn as this is considered to be cheating.

Tangles

7–8 years | F | 2 schools

Description

This game is sometimes known as Doctor! Doctor! It is played by three to five children, usually girls, who are good friends. One child is elected as 'Doctor' and stands aside while the remainder of the players take hands to form a circle and, keeping their hands joined, tangle themselves up by stepping over or going under the linked arms. When the tangling can go no farther, 'Doctor' is called to come and untangle them. Each player waits for directions from 'Doctor' before moving.

Variation

In one form of the game the children all join in the tangling and call out to anyone passing by to help them.

The Cat's Got The Measles

7–10 years | F | 2 schools

Description

This is a rhythmic jump game played either with a partner or in groups varying in in number from three to twenty-three or possibly more. The players chant as they jump their feet alternately to land in stride or in a crossed-foot position. One child appears

to take a self-appointed lead role in setting the speed and rhythm of the jumping. The game is played at any time but is a familiar time-filler while children wait for parade.

Words

The cat's got the measles!
The measles! The measles!
The cat's got the measles!
The measles got the CAT!

Directions

Children alternate from a stride jump position to feet crossed without a rebound. The starting position is feet together, and during the chant children are inclined to follow their own rhythm. Thus on the last word, 'CAT', when they stop and hold the last position of the feet, some are in stride and others have their feet crossed. Those not identical with the leader are out and a new game begins.

Comment: In the larger group games, children who were out sought each other and started up their own game. The spontaneous spread of the game, once initiated, is fascinating. Many children do not enforce the drop-out and simply repeat the chant–jump rhythm until something else attracts their attention.

94 The Cat's Got The Measles

95 The Cat's Got The Measles

The Church Is Made Of Marble Stone

7–10 years | M/F | 2 schools

Description

The game is played in groups of eight or more children and usually only two or three of the players are boys. They join hands in a circle around a centre player and move around chanting the words and swinging hands.

Words	**Description**
The church is made of marble stone, The window is made of glass, And if you look inside it You'll find the one he/she loves	Children walk or skip around.
His/her name is ———	Name of child in the centre.
Catch him/her if you can For he/she loves, he/she loves ———	At this point the chant ceases and the children make a huddle away from the centre person. They decide upon a name and the number of kisses. Then they return to the circle to continue chanting and walking or skipping around the player in the centre.
He loves her, he kisses her, He puts her on his knee. He says, my darling, won't you marry me? The church bells ring and we all shout, sing. Count the kisses, one, two, three . . .	The children stop and, standing in

place, clap their hands while the centre player moves outside the circle and walks around until he/she finds the person whose name has been called. They push or shove them, by putting their hands on his/her back, into the middle of the circle.

In some versions it seems that the name of any boyfriend or girlfriend is selected and the centre player is then free to push whomever he/she wishes into the middle.

96 The Church Is Made Of Marble Stone

97 The Church Is Made Of Marble Stone

Toesies

7–10 years F 1 school

A short-term game for four to five players. It begins with a count-out. Players put one foot into the centre and the counter takes the letters T, O, E, S. Each time she reaches 'S', that player drops out. When the last player is left, players all jump into the air and the one who is 'It' tries to stamp on the toes of the other players without being trodden on herself.

In some variations the game continues until the players weary of it. In others, players drop out when their toes have been stood upon so that 'It' finally confronts only one other player.

98 Toesies

INDEX

Asterisk indicates game with an accompanying chant, other than skipping and clapping games.

A–B–C, 85
  see also Chase The Fox; Thread The Needle; Up The Mississippi
Ace Destroyed, *see* Hide And Seek
Aeroplane, *see* Hopscotch 1
Alphabet Game, 133
Animals, 55
  see also What's The Time, Mr Wolf?
Apple On A Stick, 136
Apple On The Old Man's Tree, *see* Cookie Jar
Apple Tart, 85
  see also Bread And Butter, Marmalade Jam

Ball Brandy, *see* Brandy
Ball games, 22
Banana Split, 86
  see also Donald Duck; Shirley Temple
Bang, *see* Hide And Seek
Basic Patterns (Elastics), 113
Beam, 23
Bedlam, 55
Beetles And The Bedrocks, The, 149
Bench Football, 161
Big Jingles, 132
  see also Large Jingles
Black Cat, 56
Blue Bells, 86
B.P., 58
  see also TV Times; Stations
Brandy (Tag), 25
Bread And Butter, Marmalade Jam, 87
  see also Apple Tart
British Bulldog, *see* Red Rover
Bulls And Bullfighters, *see* Bedlam

Cat And Mouse, *see* Once, Twice And Away
Cat Behind The Curtain, *see* Black Cat
Cat's Got The Measles, The, 166
Catch And Beep, *see* Bedlam
Chariots, 59
Chase The Fox, 88
  see also A–B–C; Thread The Needle; Up The Mississippi
Chick–A–Bye, 137
Chinese Girls, 138
Chinese Restaurant, *see* I Went To A Chinese Restaurant
Chinese War, *see* Red Rover
Chins/Heads, 118
Church Is Made Of Marble Stone, The, 168
Cinderella, 88
Clapping games, 134
Clicks, 132
Colours, 59
  see also Letters
Concentration, *see* Rhythm
Contact, 161
Continuous Cricket, 25
Cookie Jar, 138
Cops And Robbers, 60
  see also M.P.
Counting-out rhymes, 155
Countries, 162
Crocodile, *see* Colou
Crocodile Tag*, 61
  see also Follow The Leader; Line Tiggy; Posts
Cut The Cabbage, 133

Dartsies, *see* Once, Twice And Away
Dead Duck, *see* Wall Brandy
Defence, *see* Keep Away
Diamonds, 118
Dips, *see* Counting-out rhymes
Doctor! Doctor!, *see* Tangles
Doctor Knickerbocker, Number Nine, 140
Dodgem, 26
  see also Freeze; Pig In The Middle
Dog And The Bone, 62
Donald Duck, 89
  see also Shirley Temple; Banana Split
Donkey, *see* Headache
Donkey (A) (run away), 27
Donkey (B) (line formation), 28
Dots, 62
  see also Posts
Down By The River, *see* True Love Forever
Down The Mississippi, *see* Up The Mississippi
Drop The Hankie*, 63
Ducks In The Pond, 30
  see also Freeze; Dodgem; Pig In The Middle
Dumps, 132
Dungeons, *see* Bedlam
Dutch Foxy, 89

Eeenie Meenee Macka Racka, 156
Eeenie Meenee Minee Mo, 157
Eggs In The Basket, 133
Elastics, 112
Electricity, *see* Posts; Sticky Glue

Fairies And Witches, *see* Witches and Fairies
Favourites, *see* B.P.
Fish! Fish!, 90
  see also Teddy Bear
Five Times Keepers, *see* Once, Twice And Away
Fizzy, 30
Flippers, 30
Follow The Leader, 119, 163
  see also Crocodile Tag; Line Tiggy; Posts
Follows, *see* Holesies; Once, Twice And Away
Foolie! Foolie! Come To Schoolie!, 163
Force Back, 31
Four Corners, *see* Posts

Four Squares, 31
Four-up, *see* Holesies
Freeze, 32
see also Dodgem; Pig In The Middle
French And English, 91
French Cricket, 33
French Hopscotch, *see* Nine Squares
French Skipping, *see* French And English

Grab, 64

Hand Tennis, 34
see also Mistakes (B); Paddle Ball
H–A–W*, 34
Headache, 35
Heads/Chins, 118
H–E–L–P, 91
Helpmost, *see* H–E–L–P
Helps, *see* H–E–L–P
Hide And Seek, 64
Hiding–Go–Tig, *see* Hide And Seek
Highwater, *see* H–E–L–P
Holes, *see* Holesies
Holesies, 122
Hopscotch 1, 105
2, 107
3, 107
Horses In The Stable, 157
Hot Cross Buns, 93
Hulk, The, 79

I Am A Pretty Little Dutch Girl, *see* Pretty Little Dutch Girl
If The Queen Says Yes Or No, 158
Indian Chief, 143
Inky Pinky Ponky, 158
I've Got My Man, 164
I Went To A Chinese Restaurant, 141
I Went To A Wriggly Worm Shop, *see* I Went To A Chinese Restaurant—Variation 3

Jacks, *see* Knuckle-bones
Jack Be Nimble, 133
Jingles, 132
Juggles, 132
Jumps, 132

Keep Away, 36
Keeping Off, *see* Defence
King Ball, 36
Knuckle-bones, 129

Large Jingles, 132
see also Big Jingles
Letters, 66
see also Colours
Line Tiggy, 66
see also Crocodile Tag; Follow The Leader; Posts
Little Miss Pink, 158

Manhole Marbles, 124
Marbles, 120
Marines, 164
Marmalade Jam, *see* Bread And Butter, Marmalade Jam
May I?, 67
Messages, *see* Contact
Mickey Mouse Had A House, 158
Miscellaneous games, 160
Mistakes (A) (table tennis), 38
Mistakes (B) (tennis), 39
see also Hand Tennis
Months, 93
Mother's In The Kitchen, 94
Motor Car, 94
M.P., *see* Cops And Robbers
My Mother Says, 158
My Mother Told Me, *see* Rubber Dolly

Nine Squares, 108
No Clicks, 132
Non-Stop Cricket, *see* Continuous Cricket
No Time For Standing, 68
Number Nine, *see* Doctor Knickerbocker
Number One*, 39
see also Oliver Twist; When Billy Was One; When I Was One
Numbers, *see* Rhythm

Old Black Joe From Mexico, 95
Oliver Cromwell, 95
Oliver Twist*, 40
see also Number One; When Billy Was One; When I Was One
Once, Twice And Away, 125
One Potato, Two Potato, 159
One, Two, Three, Caught! *see* Red Rover
Oranges And Lemons*, 68
Over The Jump, 132
see also Over The Line
Over The Line, 132
see also Over The Jump; Thread The Needle
Overhead Scatters, 132
Over The Moon, *see* Chase The Fox
Over The Rainbow, 144

Paddle Ball, 41
see also Hand Tennis
Passing The Doctor, 95
see also Up The Ladder
Peep Behind The Curtain, 56
see also Black Cat
Peter And Paul, *see* Two Little Dickie Birds
Pick Up The Bone, *see* Dog And The Bone
Pig In The Middle, 41
see also Dodgem; Freeze
Piggy-Back Fights/War/Tag, 70
Plains, 113
Poison, 127
Poison Ball, 42
see also Dodgem
Pop-Eye The Sailor Man, 144
Pop Stars, *see* TV Times
Posts, 71
see also Crocodile Tag; Follow The Leader; Line Tiggy

Pretty Little Dutch Girl, 145
Pursuit games, 53
Puss In The Corner, *see* Posts
Putsy Out, *see* Tipsy Run Cricket
Putsy Out Goes In, *see* Tipsy Run Cricket

Queen Bee, 97
Queenie*, 43

Racing Car, Number Nine, 159
Racing Car Number Nine, *see* Motor Car
Racquet Ball, *see* Paddle Ball
Red Rover*, 72
Red Top Taxi, 159
Release, *see* Bedlam
Reverse, *see* Posts
Rhythm*, 146
Rings, 127
Roast Spaghetti—Yum! Yum! Yum!, *see* Hulk, The
Rubber Dolly, 147

Sailor Went To Sea, A, 136
Scatters, 130
  One's, 130
  Two's, 131
  Three's, 131
  Four's, 131
Scissors, 97
Scissors, Paper, Stone, 164
Sevens, 44
Shadow Tag, 75
Ship Or Shore, 75
Shirley Temple, 148
  see also Banana Split; Donald Duck
Singing-clapping games, 134
Singing (no claps)
  Cat's Got The Measles, The, 167
  Church Is Made Of Marble Stone, The, 168
  Drop The Hankie, 63
  Foolie! Foolie! Come to Schoolie!, 163
  I've Got My Man, 164
Six Squares, *see* Hopscotch 3
Skipping Games, 84
Sky Is Blue, The, 159
Sly Fox, *see* Black Cat
Snail Hopscotch, *see* Spider Hopscotch
Snake, 98
Snako, *see* Hide And Seek
Spider, *see* Tiggy
Spider Hopscotch, 110
Spuds, *see* One Potato, Two Potato
Squeak, 166
Stations, 76
  see also B.P.; TV Times
Statues, *see* Black Cat
Sticky Glue, 77
Swimming, 119

Table Tennis, *see* Mistakes (A)
Tangles, 166
Target, 46
Team Tiggy, 78
Teddy Bear, 99
  see also Fish! Fish!
Thread The Needle, 100
  see also A-B-C; Chase The Fox; Over The Line; Up the Mississippi
Through The Arch, 133
  see also Horses In The Stable
Tig The Butcher, 79
Tipsy Run Cricket, 48
  see also Cricket
Toesies, 170
Townsies, 128
Trains, 133
True Love Forever, 149
Tunnel Ball, 48
TV Times, 80
  see also Stations; B.P.
Two Little Dickie Birds, 100

Under The Bamboo, *see* True Love Forever
Under The Bramblebush, *see* True Love Forever
Under The Rainbow, *see* True Love Forever
Up The Ladder, 101
  see also Passing The Doctor
Up The Mississippi, 102
  see also A-B-C; Chase The Fox; Thread The Needle

Wall Brandy, 49
War, 82
What's The Time, Mr Wolf?, 82
When Billy Was One, 152
  see also Oliver Twist
When I Was One*, 51
  see also Oliver Twist
When Suzy Was A Baby, 153
Whirlpool, *see* Witches And Fairies
Who Stole The Apple From The Old Man's Tree?, *see* Cookie Jar—Variation 4
Who Stole The Cookie From The Cookie Jar?, *see* Cookie Jar
Witches And Fairies, 102
Wood Tiggy, 83
Wriggly Worm Shop, *see* I Went To A Chinese Restaurant

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